a symposium

SIXTY YEARS

of 16 mm FILM

1923-1983

Sixty Years of 16mm Film

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a symposium

SIXTY

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YEARS of 16 mm FILM

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FILM COUNCIL OF AMERICA

contents

foreword

To the editorial board of the Film Council of America it seemed appropriate that on the thirtieth anniversary of the 16mm film the medium be honored by a volume summarizing its past and anticipating its future. It became apparent quickly, both to the editors and to the authors, that the data necessary for a truly definitive work were not available. Yet the work had to be begun. It is our conviction that this volume is a much needed bench mark serving as a guide for further observations and as a stimulant for research.

Some omissions were necessarily a matter of editorial choice. For example, this volume does not assay at all the 16mm film field outside the United States. The fine work being done in Canada, Great Britain, and other countries needs telling in another volume. Treatment of such large areas of film utilization as industry and religion was limited by lack of space. The ideas presented are those of the authors, specialists who speak for themselves. That the volume will encourage continued research and the production of definitive works is the earnest wish of the publisher.

what's past is prologue...

Paul A. Wagner

THERE ARE TIMES in every endeavor when a pivotal point is reached. Decisions are made, faiths are generated, and a new future is born. The 16mm film field is now at such a pivotal point. It is on the threshold of tremendous accomplishment, the full import of which can only be surmised. A thoughtful inventory of present resources and a careful analysis of the forces shaping the future can help us take full advantage of the tide that is rising. This book is an introduction to such a full-scale inventory.

"Pan shots" are not easily made. To sweep smoothly, to cover the field completely and yet to keep significant details in focus —this is the art of experienced cameramen. And experience is the common denominator in our list of contributors to this symposium. Most of them have lived through and contributed to the period of development about which they write; all are students of the film and its sociological implications. Nine of them write of the 16mm film in its various technical phases, from production to projection; thirteen focus on the types of audiences being served by the 16mm film.

Overviews should never be written by optimists. These will simply say, "Look how far we have come!" Nor should they be written by pessimists, who will merely mumble ". . . how far we have to go!" They should be written by analytical reporters who will measure distances objectively and give us both a sense of direction and a strength for traveling. It is hoped you will find such reporting in these pages.

First of all, the 16mm field must be seen as part of a vaster attempt by Man to communicate ideas to *all* Men. Tax-supported public libraries in America came into being in 1853, four hundred years after the invention of the printing press. Mass-circulation magazines came into being fifty years after the invention of the linotype and the photoengraving devices that made possible the fantastic circulation of modern newspapers and periodicals. Television became a sociological phenomenon sixty years after the first patents were filed, and twenty years after the first television stations (with their mechanical scanners) went on the air. Radio was thirty years old before its emotional and educational potentialities were realized by KDKA. Against this time scale, let us consider the development of the 16mm film.

In 1923 the silent motion picture industry was already thirty years old, already playing to multiple millions, when a few dreamers decided to expand this audience through the introduction of a film that was safer, more portable, and less expensive. During the past thirty years, this "sub-standard" film has accomplished as much in its way for the military, the educational, and the spiritual forces of our country as has any of its fellow mass media. The accomplishment is harder to discern only because it is less glamorous, less aimed at the broad tastes of a "mass" audience, and therefore less susceptible to mass promotion. But it is there, nevertheless.

When the first salesman introduced a 16mm projector into the classroom, he bragged, "There are 20,000 feet of film you can show on this machine!" (Mostly slapstick comedies!) Today, almost 4,000,000 feet of new film per year are made available to the 16mm projector owner. It is the story behind this annual output of 5,000 titles that makes the body of this book.

Historically, every field goes through a sequence of Introduction, Testing and Proving, Initial Acceptance, Structuring, and Popularization. After its first dramatic introduction, the 16mm film was subjected to literally hundreds of doctoral dissertations—all testing and proving the same thing in a variety of ways: namely, that a good film, together with a good teacher or speaker, communicates more to any audience than a good teacher or speaker without said film. Between the time this conclusion was reached in such definitive studies as those made by Freeman and McClusky in 1922 and 1923, and the successful application of the idea on a broad scale in 1942, twenty years had elapsed. To some, this was a tragic delay; to others, merely the natural "cultural lag" inevitably involved wherever the

Basic Institutions of any society are involved, and wherever Basic Habits must be re-formed. When these two factors are understood, the fact that 16mm film was accepted at all after as short a time as twenty years is miraculous.

Since these two factors not only were important to the field then, but will be prominent in any future development, it may be well to pause here for a philosophical footnote. As you read the chapters to follow, you will notice that almost without exception the writers are idealistically involved in working with the church, the school, the library, the government, or with specialized groups. All of these are Basic Institutions, essentially conservative, as behooves the basic organizations in any stable society. Schools do not change readily, nor do museums or libraries or churches or national associations. It frequently takes a new generation of educators, custodians, administrators, librarians, and ministers to sense the basic integrity of a new movement and take it into the fold. The 16mm field will progress to the degree that new leadership comes to the fore in our Basic Institutions.

A more difficult problem is presented by the Basic Habit of Verbalism. Words have been disclosed as slippery symbols by the semanticists of our day, and yet man will insist on verbalizing instead of communicating because it is *easier* to mouth a word or to print it, and then to fret about the inability of the rest of the world to comprehend its "true meaning." But the men who feared blackboards in 1753 and the men who resist audio-visual communication as a fad in 1953 are finally convinced only by overwhelming (and frequently personal) evidences of success. It will take more than the next thirty years to completely solve these basic problems but the indications of sweeping changes to come are many.

In spite of these larger problems, the 16mm film gained acceptance in a number of ways throughout the Depression Years. Industry and business made wide use of the 16mm film from the start. Indeed, it was the "free films" of industry, seasoned lightly with a small number of educational films of the "How a Plant Grows" variety that constituted the principal stock in trade of the hardy film-and-projector salesman who doggedly went from town to town and gave demonstration after demonstration of the new means of communication. In many senses he is the unsung hero of this entire success story, selling as he did a new idea as well as a new product.

If it is true that mankind progresses from plateau to plateau,

the thirties seemed a long and low plateau to many. But the forties brought the jolt of world war and the realization that what the professors and the salesmen had been saying was true. In 1941 Detroit had only 16 projectors in its high schools; in 1946 it purchased 300. Before the war the total number of general-interest films came to only 500; in the first seven years after the war over 25,000 were produced. The list of 16mm film producers contains more than 600 names. Fifteen years ago there may have been 10,000 sound projectors in use; today, estimates of the number of 16mm projectors available in communities throughout the country range all the way from 250,000 to 400,000.

This sudden and dramatic acceptance made possible the fourth stage of development—Structuring. Starting with the nucleus of college and foundation-supported film stalwarts of the mid-thirties, and capitalizing on the training afforded hundreds of audio-visual specialists by the Armed Forces, a Professional Corps came into being. No longer was the art and science of teaching with film relegated to the assistant gym teacher as a corollary duty, or lost in the advertising department. Now it was given the status of a profession. Big Businesses, Big Associations, Big Schools—all formed audio-visual departments and gave social acceptance to a new group of specialists.

These specialists, being true Americans, immediately organized. Vying with the government in the scrambling of alphabetical nicknames, such groups as CAVE, DAVI, EFLA, FCA, IAVA, NAVA, UFPA, and VEF quickly attracted substantial memberships. Since these are unscrambled in succeeding pages, suffice it to say that they represent film producers, equipment and film distributors, and film users with a large variety of special interests. It has been estimated that there are 39 major categories, proliferating into hundreds of special interests in the field of 16mm film. One large category of film producers consists of religious film producers, which in turn can be classified according to the major denominations and the special sects under each denomination. A study of the structure of the 16mm field is a study of American organizational life.

It was inevitable that this tremendous spurt would level off and produce the Second Plateau in 16mm history. All of the enthusiasm that is brought to bear in any new and still pioneering movement always chafes at the hard statistics of the present plateau when compared with the potential peak. While some are delighted with the fact that 50,000 churches are equipped with projectors, others point

out that 80 percent of America's churches still have no access to such equipment. Only 5 percent of those churches with projectors have the incentive or the finances to keep up with reports on the latest films available. Although teachers' colleges include audio-visual courses in ever-increasing numbers, 72 percent of our cadet teachers receive no instruction whatsoever in the use of films in the classroom, and will continue to teach as they were taught unless some film-minded supervisor gives them in-service training. Even in many prosperous states, 90 percent of the school systems have no audio-visual supervisors of any kind, and of the 10 percent that do, too often such supervision is still an additional or secondary responsibility. Fifteen percent of all the film libraries in the country do a giant share of all film distribution. And when one studies the national association picture, the same pattern persists. Americans belong to over 2,000,000 local branches of national organizations. (Even cities of 8,000 population will have 80 local chapters holding a total of 2,200 meetings per year.) Less than 10 percent of these organizations use 16mm film for any purpose.

Many of the writers in this book mention the same shortcomings that formed the basis for so many laments in the thirties and forties. In some fields there are still an insufficient number of films devoted to the specific interests and needs of the groups intending to use them. It is still difficult to obtain information, to locate titles, to screen, to book, to obtain. There are still too few people who can plan programs properly, who can conduct them intelligently.

But these facts and these statistics merely point up the fifth step in the development of the 16mm film—Popularization. This fifth step is the largest of them all, for it is not easy for a field to gain complete acceptance in our highly complex modern society. But in the longer view of three decades, the future of the 16mm field is bright indeed. Even as the war provided an impetus from which the entire field made great gains, so will the next period in American civilization provide sharp shocks to all the mass media, and to the 16mm film in particular.

Four developments during the next thirty years will provide a major force, carrying 16mm film to a new high. The first can best be described as a Tidal Wave of Mass Culture. The second is television, in all its ramifications; the third is the development of a truly international market; and the fourth is part and parcel of the electronic revolution that will equip us with newer and better devices for

communicating ideas through picture and sound. One man's crystal ball is always another man's target, but present evidence is compelling and should be examined.

We have already noted that 16mm film is of a piece with the cultural cloth of our society. One of the most interesting phenomena of our present American civilization is the growing desire for Culture with a capital C. Even the "national pastime" has changed since the war. More people now buy tickets to symphony concerts than to baseball games. Magazines with mass circulation devote pages to Masterpieces of Renaissance Art—in full color. Despite an outpouring of commercial television programs, 22 percent of which could be roughly classified as "educational," the American people are insisting on spending very large sums of money to construct stations that will beam nothing but educational and cultural programs into their homes. The statistics on "adult education" are eye-opening. In a five-year period from 1948 to the present, the number of adults enrolling in special public school courses more than *doubled.* There are now over five and a half million. Fuel is being heaped on this fire by the Fund for Adult Education and by other foundations at the rate of about $5,000,000 a year in the form of grants designed to produce program material utilizing the mass media, to train leaders to distribute and utilize this material in the local community, and to provide national organizations with pump-priming funds for research, communication, and coordination.

The inevitable result of all this activity should be apparent to any student of the American scene. One of the characteristics of our young and vigorous society is that when we Americans embrace an idea, we gather it to us in a prodigious manner. Whether it be Coca-Cola, Amos 'n' Andy, 25-cent reprints, Pogo, or college diplomas (all ideas that "caught on" during the past thirty years), when we accept an idea, we accept it in a Big Way. For many reasons, the tide of Mass Culture is rising, and 16mm film is bound to rise with it.

The second impetus, that of television, has been so thoroughly debated by leaders in the 16mm field that any proposition set forth here will probably not influence many votes one way or the other. But after the "immediate" set-backs given all mass media by the television monster have been weighed, the long-range prospects are still good. True, tv hurt at least temporarily the use of 16mm theatrical films in the home. It is quite conceivable that the advent of color television and the accompanying economic shift will take a few

more 16mm dollars out of circulation. As has been pointed out, radio hurt the recording business almost to death, before providing it with the most spectacular "secondary" market imaginable. Today, 8,000 outlets handle records, many of which zoom to million-unit sales. One manufacturer cannot keep up with the demand for thousand-dollar "hi-fi" playbacks. In a like manner, television will create an enormous secondary market for the distribution of mature film material. The historical events and personages covered by television will inevitably be demanded by teachers and professors and program chairmen and discussion leaders as they sense the need for such material in their activities. Even as program ratings fall on variety shows and family situation comedies, so they rise on factual programs of high merit. Television program directors are sensing the urge for Culture and are beginning to beam their programs at this new market. But classes, club meetings, and discussion groups do not meet according to television schedules, and the flexibility of 16mm film in bringing this material to such groups will eventually bring about a situation in which television acts as a giant promoter to a mass audience, and 16mm film as a thoughtful leader of specific interest groups.

Now it must be repeated that this is not an immediate development. The technique of making films to suit at once the Mass Audience of the electronic screen and the Class Audience of the silver screen has not yet been satisfactorily worked out. When both television and the 16mm film have reached a more mature stage there will be a happy marriage. Even as the producers of "The March of Time" changed its style of presentation when switching from the theater to the tube, so will other films be adapted by producing special "Heads and Tails" or by introducing new dual editing techniques. Television will some day use the wealth of existing film material in more creative ways, and as this marriage is slowly consummated, the complex economic and technical problems that now bedevil both television and 16mm film will be solved.

If educational television weathers the many storms that lie ahead, it will provide still another impetus to the field. Given adequate financing and imaginative program directors, educational tv could bring into being more films that satisfy the specific requirements of subject-matter specialists communicating a wide variety of serious subjects, from Gerontology to City Planning, from Child Care to Medieval Art. Here again, it is doubtful if this will be

an immediate factor in the 16mm film field, but if ETV succeeds in the long run, it will inevitably act as a stimulant to the use of films in churches, schools, libraries, museums, citizenship organizations—all the places in which 16mm films have found a place.

The third factor, the rise of a truly international market of significant proportions, is much more difficult to delineate. The problems of import and export outlined by two contributors to this study do not support an optimistic outlook. It is true that shipping costs, language barriers, and customs regulations are formidable factors. But whether war or peace, the globe is shrinking, and communication becomes of ever-increasing importance to the "family of nations." International television is almost a certainty within the next decade. Even as Hollywood became the major supplier of film product to 100,000 theaters in all parts of the world, so will the American 16mm film producer find himself admirably situated to supply the maw of international television. Already, through educational films, foreign film festivals, State Department film showings, and co-operative union programs abroad, certain types of serious American films have won sincere acclaim for their producers. The big hurdle still remaining lies in the need to acquaint foreign film users with our wide variety of film subjects. As the representative of one Scandinavian country recounted, "We don't have much money to spend each year on the purchase of American films—$20,000 perhaps —but I find it very hard to spend even that because I can't get to see enough films every year from your country." Whether this will be solved by the establishment of foreign preview centers, or whether exchanges with museums and film societies will answer the question is still a matter for conjecture. If an international market can be created for Coca-Cola in the face of the French wine industry, then one can be created for 16mm films in the face of present difficulties. For American film producers it will mean more comfortable margins; for American film users, a richer source of material for the appreciation of many cultures.

The fourth—and in many ways the most important—impetus to film use in America will come from the field of electronics. Without doubt, electronic recording of television images will become general practice within the next five to seven years. This will lead to home recorders, built right into every color television set, and capable of storing outstanding programs for future replays, or playing back the same fantastic variety of records now available in sound only. It

may also lead to a national theater network of 10,000 theaters capable of playing the latest Broadway show, or the most recent Hollywood star-studded epic, or the finest of cultural films for special audiences on specified evenings. International television will follow almost immediately, bringing the peoples of the world face to face as never before.

The implications of this communications revolution are truly awesome. At the same time, the philosophical observer can only conclude that the many technical and financial difficulties that must be overcome will keep most of these developments from five to ten years away, at least in their larger sociological impacts. Even if 16mm film is at last supplanted by quarter-inch magnetic tape, as seems entirely likely, any of the work now being done to effect the more intelligent production, distribution, and utilization of 16mm film will still find fruition in the field of magnetic recordings. Unless electronic camera chains become much less complex, it is hardly likely that the present camera-and-film method will be dispensed with entirely. And until the quality of large-screen pictures is much improved, the present projectors will still play a role. But if we need not panic at the thought of these developments, we most certainly should entertain all the possibilities and consider any present information we now have.

Certainly, the new magnetic recordings of television images will make for speedier and less costly production. N.B.C. recently produced a simple training film for the U.S. Navy in the total time of eleven hours, from the shooting of the first scene to the presentation of the completed reel for showing on a conventional projector. This of course was made possible through the development of fine-grain kinescopes, but conventional film cameras are sometimes used in conjunction with television cameras in a system known as Vidicon. The video control makes possible rapid selection of shots on any given set or location. The Signal Corps now produces films in both ways.

But as radical as the production changes that might be in store, picture for a moment the revolution in the distribution of picture-and-sound tape recordings. Since every tv set owner will have operated the electronic playback before, the handling of the tape— even in the event of breakage—will be no problem at all. Since the tape will be lightweight and book-size, and since its cost will be comparable to that of many good books, thousands of retail outlets will handle a large stock. All libraries, all book stores, all record shops, etc., will become distributors, in addition to the 2,660 film libraries

we now have. Just as Coca-Cola became a national beverage when it was brought closer and closer to the consumer by means of dispensers and handy cartons of six, so the purchase and/or rental of these tapes will become part of the national habit. With 20,000 outlets, the industry will grow geometrically. If there are public libraries in America today whose card holders spend as many hours watching films circulated by that library as they do reading the library's books, then just imagine the picture in 1983. . . .

Some will probably object that electronic recordings have no place in a discussion of the future of 16mm films. On the contrary. Sixteen millimeter is not just the width of a film, it is a state of mind. The same people, the same aims, the same drives would be present thirty years from now even if the physical form of the medium were altered.

For those who would discount in part or in whole such "imagineering" of the future, the subject of transistors could be introduced. Much smaller, fractionally lighter, and more stable than many of the standard vacuum tubes now employed in electronic circuits, the transistor will probably play a role in reducing the weight and increasing the portability and use of present projection equipment. But this technical speculation could go on indefinitely. . . .

Add them all together—television and the magnetic recording of its images, the international market and the rising tide of Mass Culture—and the eventual sum is in terms of a great demand for the commodity that we in the 16mm film field are engaged in producing or distributing or utilizing. Eventually—not immediately, but eventually. And if the field has prepared itself internally to meet this Great Demand, the period from 1963 to 1983 should be one of limitless possibilities.

Much of what is said in this volume about the future is based on Faith. That cannot be denied. But it is this desire to "see far" and act accordingly that has built great enterprises. Adolph Zukor saw more in the flickering images on the screen than just a side-show "gimmick"; David Sarnoff saw more in the radio than merely a device to warn ships of impending storms. Their faith in the future of their media created great benefits, educational and spiritual as well as material. If this book seems visionary it is because it is written by men and women who have a vision of what the 16mm film can mean in Man's constant attempt to explain himself and his world to his fellow men.

1
from
idea
to
screen

THE 16MM IDEA WAS "BORN" a piece at a time. The conception of the 16mm non-theatrical film field as distinguished from the theatrical film industry took place some time between 1918 and 1923. From its "official" birth date of 1923 to its status in 1954 the development of 16mm nontheatrical film equipment was a steady process. Sound recording and color came gradually. The impetus of the second World War brought special equipment, and recently magnetic striping. Even at this moment engineers are at work on whatever the next step is to be.

Proceeding from efficient equipment to efficient production involved more than the development of tools and techniques. The most important step is the realization that the motion picture can be a means to an end and not an end in itself. With this realization have come new critical standards and a medium designed for user needs.

The most perplexing problem in the field remains adequate distribution— how to get the improved product to the demanding consumer; how to set up previewing sessions on a nationwide scale.

Forecast: Despite advances in equipment and production techniques there will still remain continuing need for bringing the product closer to the local program user.

equipment

Harry Simonson

In the summer of 1923, almost five years after World War I had ended, the 16mm film industry first blossomed into public prominence. There have been various attempts to set an exact date for the birthday. The first announcement and demonstration of the Eastman Cine-Kodak outfit and the 16mm black-and-white reversal film were made by Dr. C. E. K. Mees, director of Kodak Research Laboratories in Rochester, N.Y., on January 8, 1923. The film and the equipment were placed on the market seven months later, almost simultaneously with Victor-Animatograph and Bell & Howell equipment standardized to the new film.

However, the conception of 16mm—or what we regard as the nontheatrical film field as distinguished from the theatrical film industry—took place at an indeterminate date several years prior to its public presentation. For example, in 1918 Alexander F. Victor presented a paper, entitled "The Portable Projector, Its Present Status and Needs," at a meeting of the Society of Motion Picture Engineers in Rochester, N.Y. He suggested that the nontheatrical film and equipment be standardized so that interchangeability with theatrical 35mm film would be impossible, and that all such film should be made from noncombustible material instead of nitro-cellulose.

Although a storm of protest greeted Mr. Victor's proposal, cooperation on the part of Bell & Howell, Victor-Animatograph, Eastman Kodak, and the Pathescope Company of America made agreement possible on the standards which have made it possible for the nontheatrical film industry to develop into a world-wide means of communication.

One of the great pre-birthday developments which later gave tremendous aid to the industry was the continuous reduction printer created by Alexander Victor in 1920. This was the first practical method of reprinting 35mm productions on smaller-size film. It made

it possible for homes, schools, and rural entertainment centers to obtain professional movies.

In 1917 Don Bell, co-founder of Bell & Howell, sold his interests in B&H to Joseph H. McNabb, who immediately began work designed to promote the future of the nontheatrical film industry. In 1919 Mr. McNabb and A. S. Howell started work on a new camera and projector. The camera was spring-driven to eliminate hand cranking. Originally it was designed for a 17½mm film width.

Also in 1919 the Eastman Kodak Company research engineers were at work on a 16mm camera. This was introduced to the public four years later. As early as 1916 George Eastman had approved a project aimed at eliminating the necessity for the two films—negative and positive—previously required. Mr. Eastman also insisted that the new film be on a nonflammable base, to protect the movie maker and the movie user from the fire hazards of nitrate stock. Prior to the new film, the negative film exposed in the camera had to be printed on positive film, a procedure too costly for most amateurs. Also, no method of correcting processing was then available to permit the amateur a reasonable amount of exposure latitude. The reversal process and "corrective" processing methods were the result of laboratory work for Eastman by John G. Capstaff. Those processes have remained substantially unchanged to this day. Willard B. Cook of Pathescope was largely responsible for the development of the nonflammable acetate base.

It should be noted that the reversal film stimulated sales by opening up a vast new market. It brought amateurs by the droves to film-making—amateurs who became pros. These sales to amateurs provided the margin that enabled equipment makers to stay in business until the educational market caught on.

In late 1920 and early 1921, agreement was reached on 16mm as the standard for nontheatrical film between Eastman Kodak, Bell & Howell, and Victor-Animatograph. This necessitated the scrapping of hundreds of thousands of dollars worth of equipment, redesign of cameras and equipment, and production of new tools and dies. Prior to that time such widths as 28mm, 22mm, 21mm, 17½mm, 16mm, 15mm, 11mm, and 9.5mm had been offered to the amateur movie maker in Europe and America. To add further to the confusion, perforations varied in size, shape, and location. Home, school, and industry projection was hamstrung by variations in equipment and materials.

Actually, the 1923 birth date should have occurred many

months previously. The gestation period for the 16mm film industry was prolonged by the delays in the acceptance of necessary standards. Some manufacturers, in an effort to control the market within their individual firms, deliberately marketed equipment and film which could not be used interchangeably with the products of other manufacturers.

There was no doubt that both the film industry and the public were more than ready for the standardization of equipment and film. Expansion was immediate and explosive. Orders swamped the three firms, Victor-Animatograph, Eastman Kodak, and Bell & Howell, despite the projectors and related equipment they poured out. Bell & Howell soon became a year behind on deliveries, and did not catch up with its orders until seven years later. Eastman film-processing stations were soon established on a world-wide basis. A great new hobby, home movie-making, blossomed overnight, and has continued to expand throughout the past thirty years. Schools, churches, and businesses soon began to find and develop multiple uses for 16mm films of all types. The year 1923 also saw the manufacture of splicers, lighting units, tripods, and accessory articles used by Hollywood professionals adapted to smaller sizes.

Color came to the 16mm film in 1928, with the introduction of Kodacolor at a party at the Eastman residence with Thomas A. Edison, General Pershing, Hiram Percy Maxim, Adolph Ochs, and Roy Howard among the guests. The Kodacolor Process employed filters fitted into the lens barrel of the camera. The filters were composed of three bands of dyed gelatin—red, green, and blue-violet—cemented between discs of optical glass. The film had embossed on the back of the base, through which the exposure was made, a large number of minute cylindrical lenses. These lenses, in combination with the color filters on the Cine-Kodak lens and the special panchromatic emulsion, gave the picture color. The film itself was not colored, but when used in a proper projector fitted also with filters which were, in effect, exact replicas of those through which the picture was taken, the original scene was reproduced in color on the screen. Kodacolor was supplanted in 1935 by the present-day Kodachrome film, which by reversal methods and dyes in the emulsions results in a full-color film.

In 1929 sound films finally forced themselves on a reluctant Hollywood industry, although Lee de Forest had demonstrated the advantages and effectiveness of sound-on-film some years earlier. The 16mm industry was not so slow in picking up sound. Alexander Vic-

tor in 1930 adapted sychronized sound to disc-recording for 16mm. Then in 1932 he made sound on 16mm film commercially practical with his continuous optical reduction printer. Victor presented this invention, without patent restrictions, to the entire industry.

Actually, Radio Corporation of America put the first commercially acceptable sound on 16mm, but this sound track was re-recorded on 16mm negatives and printed by contact. The Victor reduction printing process, still used in 16mm sound film, prints the sound directly by reduction from 35mm, obviating the cost of making a special negative.

The intervening years have seen a steady improvement in 16mm equipment for production and for projection. Lightweight projectors have made schoolroom and home projection easier; carbon-arc and tungsten illumination projectors have made 16mm practicable for use with large audiences; Ampro, Bell & Howell, DeVry, Eastman Kodak, Radio Corporation of America, and Victor-Animatograph offer the consumer of the 16mm product a wide variety of projection equipment suited to every need. The 16mm industry, keeping pace with Hollywood, has available both 3-D and CinemaScope.

One of the significant recent developments in the 16mm projector field is the advent of magnetic sound recording projectors. These machines, equipped to project the regular 16mm sound film using an optical sound track, are also able to record and reproduce sound on films that have had a magnetic iron-oxide stripe applied to them. Present films may be either full- or half-striped, the latter allowing for reproduction of the present track, and for the addition of a new sound track tailored to specific needs of the teacher, business man, or home user. Some machines permit only reproduction of either the magnetic or the optical track, not both at the same time. Others allow for a combination or an intermixing from both at the same time.

The processes of recording, erasing, and playing back the magnetic stripe are very similar to those employed on a tape recorder, but with a motion picture the sound must of course be synchronized with the proper visual image. The magnetic projectors can record from a microphone or phonograph, and several have facilities for mixing music and speech. A recording may be erased any number of times and re-recorded as often as desired. Bell & Howell prepares and applies its own type of magnetic stripe to films, but many laboratories and camera supply firms are equipped to add the iron-

oxide striping to film. At present, Ampro, Bell & Howell, Radio Corporation of America, and Victor-Animatograph have magnetic projectors on the market.

The most rapid expansion of the industry has occurred since 1945. Although the war years curtailed to some extent the normal uses of 16mm films, the contribution of the industry to the war effort was inestimable. In training, propaganda, morale maintenance, reconnaissance, and related fields 16mm films were of untold value. The experiences of many with 16mm film during the war have provided much of the impetus for the postwar expansion of the industry, as well as an atmosphere in which the recent technological advances in 16mm utilization can be readily assimilated. There are no foreseeable obstructions which will limit the tremendous growth possible and expected of the 16mm film industry.

production

Neal Keehn

HOW WE THINK about the film medium largely determines what we *do* with it. Sixteen-millimeter motion picture production involves more than tools and techniques, just as building includes more than hammers and saws and the ability to drive a nail or saw a board. Obviously, it is important to have good tools and to know how to use them, but it is more important to understand why we use them and what we are constructing.

We have had motion pictures since the eighteen-nineties. We have had 16mm production and 16mm prints of both theatrical and nontheatrical subjects since the nineteen-thirties. But only since the early forties has 16mm film-making begun to hit its stride. The revolution in production has come about because of two main develop-

ments: better film stocks and equipment, and entirely new ways of thinking with regard to the use of motion pictures. The basic change in our thinking is that of treating the motion picture as a *means to an end*, rather than as an end in itself. Without that concept 16mm equipment can do no more than grind out smaller-size Hollywood-type films.

It was quite natural that we had come to accept the motion picture film as "the movies," the Hollywood products that entertained and relaxed us. The few exceptions during the comparatively short history of the film were so scattered that they were either ignored or looked upon as newsworthy freaks. Today, however, films are used to teach, sell, train, inform, and influence. These films bear only a slight resemblance to "show business"—theirs is the business of showing.

Until well into the twenties, the standard costs of 35mm production made most nontheatrical ventures impractical. The ends could not justify the means. "Sixteen-millimeter? Well, it wasn't really a professional film—it was made for the amateur market, you know." True, the first 16mm films *were* created for the amateur market. Even before the twenties, a choice had been made of a film size one-sixth the area of the 35mm frame. This proved to be a width of 16 millimeters. Such an "off-size" was chosen purposely to provide an obvious difference from both 35mm and the split size of $17\frac{1}{2}$mm to clearly separate the new safety-base film from the existing highly flammable nitrate stock. The first experiments utilized the established 35mm negative original and positive print method in 16mm, $17\frac{1}{2}$mm, 18mm, and other widths. But even before settling on the 16mm width the manufacturers had decided that a positive reversal stock was the only practical choice.

A firm basis for non-Hollywood camera work was laid in the early twenties with the availability of a 16mm reversal stock, along with cameras and projectors. This made it possible for a man to work with a single roll of film. The original film exposed in the camera could be reversed in processing to provide blacks, grays, and whites in the right places when the film was projected on the home movie screen. No print was necessary.

With reasonably good 16mm film stocks on the market along with reasonably good equipment, individual camera bugs in this or that locality began to branch out a little. Along with the priceless footage of baby's first steps, there began to appear some "production

footage." This included such diverse items as a dentist's photographic record of some personal improvements in oral surgery, a businessman's picturing of his product being used in various ways, a private detective's discreet film diary of the other party's comings and goings, an engineer's picture study of machine movements, and so on.

Two characteristics of all these activities: they were silent and they were essentially local or personal in character and use, requiring only the original film.

When Hollywood went wild over sound in the late twenties, 16mm did its best to follow. Like Hollywood, the first experiments used sound-on-disc, more or less synchronized with the film. It was not too satisfactory. Then in the early thirties the increase of 16mm projection speed from 16 to 24 frames per second made possible the 16mm projection of sound prints reduced from 35mm. We had talkies for the home, office, and school. Direct recording to 16mm film followed.

This worked quite a change in 16mm production. For one thing, it served to separate the men who produced films for a living from the men who produced films as a sideline or a hobby. The latter, with certain well-heeled exceptions, could not afford the expensive recording equipment. The producer who had the temerity to buy or build the equipment, in so doing built a fire under himself. He *had* to go out and sell pictures in order to keep the equipment working and, incidentally, to pay for it.

For another thing, it brought the 16mm producer into collision with the established 35mm producer. The latter had not noticed the little fellow until the little fellow began to take sales away. That was serious, and the 16-versus-35 argument began.

Through the thirties the distribution of 16mm prints began to grow, 16mm reductions from 35mm originals as well as direct 16mm prints. The latter used the camera stock for a dupe negative, processed as a negative instead of a reversal positive. With the 16mm materials still in their amateur wrappings, there was much to be said for the 35mm producer's argument that only his method could provide good release print quality, by reduction printing. He could also argue, in most cases legitimately, that he knew his business, that he was a film craftsman while the 16mm man was not. The latter was accumulating experience at the client's expense, even though at a much lower price.

The 16mm producer received quite a boost from 16mm color

films. There were many early processes, but the results were not too good. Some of the early color film had a disconcerting way of fading all colors to a common red haze. But in 1939 when Eastman introduced an improved 16mm Kodachrome with handsome, vivid colors and the ability to hold its colors indefinitely, the 16mm producer drew the aces. Now, only *he* could provide *full-color motion pictures— with sound*, as against those plain old black-and-whites. (The costs of available 35mm color processes were beyond the average non-theatrical budget.) When an improved and panchromatic fine-grain 16mm dupe negative and a new positive duplicating stock were introduced about 1940 he rediscovered the merits of black-and-white. Sixteen-millimeter black-and-white positive release prints from 16mm black-and-white or color originals looked good on the screen. Development of both traveling matte and mechanical systems to permit the use of optical effects in printing from the original film was another 16mm advance of the late thirties.

Then the tremendous use of training and propaganda films during World War II made 1943 a pivotal date in 16mm production, not so much in its acceleration of a movement already well under way as in its making available limitless funds to develop existing and new equipment. Equipment had always been a prime problem to the 16mm producer. His film size had been created for the amateur market and the amateur's budget. Keeping the price down had been fully as important as providing materials and cameras and projectors that worked reasonably well. The potential market for equipment was neither wide enough nor "rich" enough to tempt a manufacturer to venture into the design and building of expensive professional equipment.

As a result the early 16mm producer had to be a gadgeteer first, a producer second. After he had figured out what he would like to have or had to have for production or lab work, he had to create, design, build, tinker, rebuild, and then nurse along the equipment. When manufacturers began to sense there might be a growing market for 16mm machines, their first efforts were not too helpful. Either the equipment was designed from an engineer's point of view and did not fulfill actual production requirements, or it was cut-down 35mm equipment and suffered from the lack of redesigning which the 16mm size had to have. As we learned later, the smaller film size required even greater precision in its machines. The war helped this situation. When thousands of motion picture crews had to be equipped in a

rush, with 16mm as well as 35mm. a firm market was created over-
night. And with 16mm men placed on equipment committees. men
who had learned the hard way the shortcomings of existing equip-
ment, the necessary work of original designing was begun.

There were a number of gains for factual films from the war
years. Many new people were trained in film production, and millions
were conditioned to accept the important and potent new use of films
for teaching and training. Under the drive of necessity. new tech-
niques were developed. old ones were perfected.

At the end of the war. the potential market was much greater
and more immediately receptive because of the known job that mo-
tion picture films had done. There was more and better equipment
available as surplus or as new offerings. There were many new men.
either capable or eager or both. to get into the business. And there
was a noticeable change in thinking about motion picture films as
"audio-visual aids" rather than as "movies." Beyond this. films were
being recognized as fundamental materials of instruction. in them-
selves as important as books and other tools.

After the flurry of postwar production when everybody got
into the act. certain trends began to be seen. One of these was the
orderly development of film-making *within* business and industry. the
colleges and universities. religious bodies. and government sections.
This was not so much an attempt to compete with the professional
producer as to supplement his output. It was based on the recognition
that there are different types of films and that a good case could be
made in favor of an organization making two. three. or more of its
own films of reasonable quality for the cost of one professionally
produced film.

The producer who fought this trend found he was fighting a
losing battle. The internally produced film was to increase in volume.
But in the long run he found to his surprise that his business was not
hurt. Internal production was simply one phase of a rapid increase in
film usage. and his own business grew along with the industry. While
he might make fewer pictures for any one client. he was making
more pictures for more clients. The market was getting bigger all the
time.

As industry and education. government and the church were
getting *into* the 16mm business. the big Hollywood names were get-
ting *out*. Many of us can recall the immediate postwar years. when
Hollywood producers or companies. one after another. announced

that "now, at last, true professional quality is to be brought to the nontheatrical field by those who *know* how to make pictures." It was normally six months to a year before the inevitable follow-up announcement came (with a smaller head and buried well back in the trade publications) that the same group was withdrawing from the field because it was "too confining." In other words, it was a bit difficult to adapt million-dollar budget habits to thousand-dollar film assignments. It was not the same business. However, there is no question regarding the contributions of Hollywood and of Hollywood men to 16mm production and to the nontheatrical field. From these men, and from the documentary film pioneers, the new film people learned the craftsmanship of planning and producing. They borrowed freely—equipment uses and operational techniques from the Hollywood men, ideas on how the medium should be used from the documentary men.

During the war one of the enemy properties "liberated" by the Allies was the magnetic recorder. There were rumors of these remarkable machines towards the war's end, followed by the experimental wire recorders and then the quarter-inch tape machines. When the latter appeared on the market, enthusiasts hailed them as the answer to all film sound-recording problems. They did offer new convenience, but accented the problem of synchronizing sound with picture. However, it was not long before perforated magnetic films and film recorders were available, and then electronic synchronizing devices for the tape machines. The improvement in the sound quality itself was notable but in many ways secondary to the increased convenience of recording.

As if the magnetic recorder had not upset things enough, along came the magnetic-projector-recorder, with the manufacturers' broadsides to the effect that "now you, too, can now produce *sound* motion pictures!" This was one more encouragement to the thinking that anyone could become a film producer simply by buying the necessary equipment. Even though the type of equipment was new, this form of thinking was not.

Sixteen millimeter's birth as an amateur medium, and its continuing close connection with that field, contributed to this idea. Since the early years the manufacturers of film and equipment naturally wanted to sell as many rolls and units as they could, so they advertised that anyone could make movies. They could, too, in the sense that there would be some kind of photographic exposure resulting from

pointing the camera and pressing the button. In the same manner anyone could record sound by setting up a mike and turning on a magnetic recorder. Thus the magnetic-recorder-projector did not create a new attitude but simply a new application of an established half-truth. From the early years of 16mm production the relatively low cost of film, cameras, and allied equipment has encouraged the formation of new production companies. This steady influx of new, untried, untrained personnel has had both its bad and its good sides.

The bad side is obvious. Inexperienced personnel are almost certain to turn out inferior film products. The average level of 16mm quality therefore stays low. Even though there are fully competent, excellent producers in the business, they are always outnumbered by the inexperienced and the less competent. As some sage remarked, "The trouble with the average 16mm production is that it's way below average!"

But there is a good side, too. The 16mm business will never have hardening of the arteries as long as this steady flow of new blood keeps coming in. Out of the mass of newcomers have come and will come the top producers, the new ideas, the better way of getting the material on film, and the better ways of using it. If the 16mm field were closed to this influx, or even if it were constricted, the growth of the nontheatrical field would be slowed to a considerable degree.

Another postwar electronics development important to film production was found in the television industry. From the first stages of planning it was obvious that film would have to shoulder a great part of the programming load. It was not humanly possible to fill all hours with "live" programs. There is no question but that television has provided a great impetus to film-making, particularly to 16mm production. Aside from the top "Big Name" shows, the stress is on low budgets, which usually means 16mm.

Television was helpful, also, in extending the market for equipment and thus encouraging manufacturers to develop new or better products. Another gain, the space limits of studio tv production forced its producers to think up new ways of handling movement, transitions, backgrounds, etc., and many of their new ideas could be borrowed directly for film production.

On the negative side, television served to compound one old source of confusion and created a new one. The existing arguments about the relative merits of 16mm and 35mm were again stirred up. This heavy accent on screen quality becomes ridiculous when we can

see the type of tv kinescope quality that is happily accepted by the viewer. It should serve to put the accent where it belongs—on idea content. There exists a strong suspicion that the networks' selection of a 35mm standard was made primarily as the most convenient method of shutting up all those hundreds or thousands of insistent 16mm producers, some of whose products were good, but mostly indifferent to poor. However, the bulk of the speculative television production on film is in 16mm.

The new confusion seems to begin whenever the word "television" appears. And if *"educational* television" is mentioned, conversation becomes chaos. There seems to be general agreement on but one thing—that film will play an increasingly important role in tv—but many arguments regarding techniques, production methods, emulsions, etc., continue.

Qualified people are seeking answers to these problems. But many others are letting these unimportant uncertainties confuse their thinking as film producers. Thus, the idea content remains the most important film ingredient, and variations in treatment for tv are no different a problem from variations for different "normal" film purposes. The methods of making a film remain basically the same, even though tools and techniques may vary. It may be that the producer with the immediate problem of making better pictures would rather think about more distant problems, so he can enjoy a pleasant confusion rather than the present necessity for hard work.

The impact of television on paid theater attendance, which gave rise to Hollywood experiments, also will affect the nontheatrical field. Already there have been 3-D pictures in 16mm, and now the use of wide screen is being heavily promoted. Thus far it has been the novelty value which provided the main push, rather than anything that 3-D or the wide screen might add to the teaching, sales, or training value of the subject on the screen. Both developments are interesting, and without question each has its advantages for certain specific assignments. However, many 16mm films will be made, simply for their promotional value, in 3-D and in wide screen.

But many feel that these "new" developments tend to set up their own limits of scenic movement and composition even as they claim to improve screen presentations. Eventually we will base our choice of screen size and type not on the novelty of the new gadget or gimmick but on the basis of whether that choice aids the film in fulfilling the desired end.

Other developments of the years ahead can probably be antici-
pated by studying present problems. Most new improvements have a
way of arising from old shortcomings. For one thing, our primary
need is technical standardization in 16mm laboratory work, and we
will witness a search for it. The labs usually began in someone's
basement, and each was a personal, isolated enterprise. It was no
wonder that the machinery and methods tended to vary with each lab
operation. However, there is good reason for arriving at standards
which can be adopted by all laboratories. Although this was proposed
as far back as 1943, in a paper presented before the Society of Mo-
tion Picture and Television Engineers, it is only now becoming an
active movement in the recently formed Association of Cinema
Laboratories, Inc.

Other foreseeable trends indicate that a new 16mm intermedi-
ate or duplicating color negative will cause an increase in 16mm pro-
duction, with the continued use of present reversal color stocks. Big
orders will use positive color prints, small orders, color reversal
prints, as we now do in 16mm black-and-white production. We expect
to continue using photographic emulsions in spite of the progress be-
ing made with electronic or magnetic pictures which may prove to be
more useful for television than for photography because of the bulk
and cost of the electronic equipment. There will be many new uses
discovered for magnetic striping on release prints, only partly because
of any quality improvement. And we will see the acceptance by the
television industry of the fact it must learn how to use existing
photo emulsions in televising color just as it found out how to
adapt 16mm's 24-frame speed to television's 30-frame requirements.

A second need is improved equipment. But let's not overstress
this. Aside from the fact that we now do have much 16mm equipment
of professional caliber, it is sometimes true that the physical and
chemical limits we must put up with are actually aids to better film
planning. The limits force us to *think through* how to work with
what we have, instead of using an obvious film device. The entire
motion picture production process, both on the technical and on the
idea side, is a compromise that must be made among the varied ele-
ments that go into film-making.

Although we will probably see further improvement in camera
and lighting equipment, and certainly in editing tools, the greatest
advances should be in the electronics field. The magnetic recorders
now on the market are a great advance over what we had a few years

back, but designers tell us we will have smaller, lighter units for loca
tion work and precision units for the studio.

We have already witnessed a tremendous surge in sound pro-
duction work but we will see more. Not only will there be more
extensive production of synchronous sound, both voice and effects,
but there is bound to be a more *selective* use of sound. Producers will
learn to differentiate between sound for sound's sake and sound that
contributes to the primary objective of the film. Through electronic
printing (recording from the magnetic sound direct to the release
print track) we will attempt to preserve more of the original sound
quality. However, this method has its definite limits. It depends on
the quality of the original recording, and is limited by the ability of
the projector to reproduce sound quality.

Along this line, we hope to see two types of improvement in
nontheatrical projection: in the character of machines and rooms and
methods, and in the producer's and film user's recognition of a prime
problem in production—that sound quality must be compromised to
produce a track that will sound reasonably good and prove acceptable
under all or almost all projection conditions. This is by no means a
"fine" sound recording product. But while the latter might sound
wonderful in certain well-equipped, well-treated projection rooms, it
would sound terrible in the more numerous less-than-perfect projec-
tion spaces. In the future a recognition of this and similar limiting
projection and production factors will aid in arriving at the highest
practical production standards.

A third need is that of personnel training. Until recent years,
the only way to learn how to make pictures was to *make* pictures.
That will remain the acid test, but a good many of the newcomer's
fumbling errors can be eliminated or at least reduced by some formal
training which is seldom available on the job except on a catch-as-
catch-can basis. There is a steady increase in books, papers, films, and
workshops on the subject. There is also an increase in the number of
colleges and universities and other groups which offer courses for
credit. Quite likely the same thing is true in teaching film-making as
many newspapermen say is true in teaching journalism. The best
preparation for the profession is a broad, liberal education supple-
mented by the specific history of the field and a general familiarity
with materials, equipment, and the mechanics.

A fourth need, and a certain development, is the strengthening
of the attitude that regards the nontheatrical film as a means to an

end. The attitude that emphasizes utilization and integration rather than entertainment but doesn't consider "entertainment" a nasty word. There's nothing duller than an uninteresting, unentertaining film. Interest is an integral and necessary part of learning in both the teaching and the selling process.

Out of this consistent but flexible approach comes a variety of utilization approaches: the use of film loops which limit subject matter to one step in training or one stage of a problem; the recognition that a well-prepared film need not necessarily present a solution or "happy ending"; the realization that there is no such thing as "the right length for a film" except in relation to its aims and audience, and that costs in production and distribution are important only in that relationship; and recognition of the fact that there is a method of figuring advance costs of production but that it is not quite the same as counting potatoes.

The last and most serious need is for self-criticism within the industry. The producer who now complains, fairly or unfairly, about the shortcomings of film, equipment, lab services, or the client must learn to look critically at his own work. It will not be sufficient that "the client likes it" or "the committee okayed it," even though such approval is essential.

Even today the producer is often amazed at what indifferent products are approved. And such personal approvals tend to be dangerous; they relieve the producer's immediate headache but cover up the deeper faults. The producer is human; he will do only as well as he must do, so a little prodding will aid him in self-improvement.

Of course there is a steady improvement in the work of individual producers as competition forces them to make better pictures in the process of making more films. The growing awareness among film users that some pictures are better than others, and that there are reasons why and how they are better, serves to develop critical standards just as in other fields. However, there are still many grades of production quality and—we suspect—many levels of personal standards.

At this point someone will object, saying that the only possible standard will be found in whether the picture does the job for which it was intended. This seems logical until you look at some of the films that get the stamp of approval on this basis. They may be acceptable and do the job, but they are full of faults. They might have been better pictures and possibly could have done a much better job. The

automobile salesman has this practical basis for judgment when he apologizes for the appearance of a used car by saying, "It's transportation." But most of us buy our cars for something more than mere transportation.

In a new medium, this scarcity of critical standards has not been alarming. In fact, uncritical acceptance of the product was probably necessary so that the producer could get his money and go on to make the next, possibly better, picture. Aside from the reviews of films made for specific fields—the schoolroom, the church school, etc. —the only such consistent criticism today is Cecile Starr's, in her *Saturday Review* department, "Ideas on Film."

Such criticism is not found in the trade journals, which earn their way on space advertisements. When a producer buys a two-page spread to advertise his latest opus, the editorial columnist is hardly going to bite the feeding hand. Nor will self-improvement come out of any trade organization which represents only certain producers as against others. A more intelligent, less selfish, industry-wide outlook is essential.

A healthy, realistic, and understanding criticism will help to recognize, define, and thus dispel, some of the confusions in our thinking. It will set the nontheatrical or realistic film apart from the Hollywood or entertainment film, and yet recognize that there can be a mutually healthful crossing of the line. It will examine sharply the relative values and liabilities of the 16mm film and the 35mm film stocks in relation to the job to be done and the money available to be spent. It will point up that there is no such thing as "the tv film," but that there are both "entertainment" and "nontheatrical" films which are shown on the television tube. The critic will take the same view of the "educational film"—there is no such animal. There are only various film subjects and types of presentation which are or can be useful in the educational process.

On the positive side, the critic will help to underline that there is such a thing as artistic unity in a film, spelling "artistic" with a small "a." This simply means that a film must be the end product of one person's thinking, into which has been poured the ideas of many others, the "must" material, the aims, and the limits, and from which has been distilled a film whose thought or action flows instead of being mechanically presented, picture-and-voice, picture-and-voice. Perhaps from this recognition may come a solution to the agency-producer relationship problem, the realization that a committee or a

conference is more likely to produce a plate of hash than a good roast. A motion picture cannot be handled like a space ad layout with a printer's proof for everybody to mark up. Film-making is a compromise, but a compromise that must be worked out by a producer given the authority to do so.

A new critical approach may even develop for the 16mm and the realistic film business a positive vocabulary to replace the slightly condescending and negative connotation of such present terms as "sub-standard" for the smaller film size, "nontheatrical" for the product on the screen.

Even though it is thirty years old, the 16mm business continues to have growing pains and will have more during the years ahead. It has largely outgrown its amateur standing but it will never outgrow that standing completely. The relatively low cost of the basic equipment will continue to lure new "producers" into the field. But there is one important difference from the situation of the earlier years. The proved effectiveness of the 16mm film should serve to develop a greater sense of responsibility among all producers, both new and old.

If we can keep in mind that the 16mm film is a means to an end and not an end in itself, we can borrow at will from the experience of Hollywood, of television, or of any other field. So long as the borrowing fits into our aims and advances our purpose in the 16mm film, we should be able to think pretty straight on our present problems as well as on any that will come up in the future.

distribution

Chester A. Lindstrom

WITHOUT THOROUGH RESEARCH, a discussion of 16mm film distribution at the present time must necessarily be of a very general nature. Many influences are at work, such as tv and new developments in the motion picture field, which may be in the process of changing its complexion. Any deductions made in this chapter, therefore, are not to be taken as authoritative or final.

In looking back over the past quarter of a century, one can but marvel at the tremendous strides made in the distribution of films in the nontheatrical field. In that short span of time, the activity has grown from a toddling infant to the giant, ungainly to be sure but nevertheless the giant, that it is today. At the present time it employs thousands in the handling alone of film packages to and from over 2,660 distribution points, and countless thousands spend time and brain power to make the contents of those packages do the greatest good to the greatest number—to give pleasure, information, and education to millions here and abroad. From a few scattered film libraries in the early twenties it can now boast, according to a survey made by Dr. Seerley Reid, Chief of the Visual Education Service of the Office of Education, of 2,660 institutions, companies, and organizations in the United States that lend or rent films. No doubt there are additional libraries that for one reason or another did not report and therefore were not listed. This is an increase of about 660 libraries since the last survey was published in 1951, a substantial increase which is indicative of, though not necessarily in precise ratio to, a similar increase in the use of films.

A good proportion of the increase in the number of film libraries may be traced to the public libraries that have begun lending films as well as books. According to the latest figures, 166 public libraries now have film lending services. Furthermore, companies and organizations that had not done so previously sponsored films during this period and set up lending services for them. However, the fact that there has been this increase indicates that there was a demand, or at least a type of demand, that the existing libraries did not fill.

A surer judgment probably can be formed from the experiences of some of the older and larger commercial distributors in the field. A number of them engaged in varied areas of distribution, such as service to schools, rural areas, religious groups, report a steady growth (some rather sensational) during the past several years, and the demand is not yet satisfied. It would seem, therefore, that 16mm film distribution is in healthy condition both as a business and as a nonprofit educational or promotional venture.

In the November 1953 issue of *Educational Screen*, Dr. Reid presents a summary of his survey of film libraries—where they are, who operates them, and the films they have. This article is recommended reading for those interested in facts and figures on film libraries as of today.

There have been several significant trends in recent years which have a tendency to stimulate the use of motion pictures in the nontheatrical field. One is the introduction of the motion picture into religious education. This has brought motion picture consciousness to a wide new audience. not only for religious pictures but for informative pictures generally. It has created a demand for more of the better pictures, pictures with an earnest and dignified approach to worth-while subjects.

In recent years there has been a gradual but marked improvement in the quality of picture produced. not only in technical perfection but in conception, selection, and treatment of subject matter. Many films are now made to fit into the school curriculum rather than haphazardly adjusted to it as formerly. This has helped to increase the use of films in schools. Furthermore. more and more teachers are receiving training in film utilization. This, too, is bearing fruit in more and better use of available films. A surprising increase has also taken place in both production and quality of films produced for business and industry.

One of the most significant developments, which will have more and greater influence as time goes on. is the number, enlarged scope. and greatly improved quality of the publications giving space to copy on films for the nontheatrical field. In addition to the dozen or so devoted exclusively to the nontheatrical field. trade papers of many industries carry items on films related even remotely to their fields, and many trade organizations catalog and publish lists of films having some application to the industry they represent. The nontheatrical press itself has greatly improved its quality and is reaching a constantly increasing subscription list.

Another factor tending to increase the use of films is the activities of clubs or councils that have grown out of the organization of the FILM COUNCIL OF AMERICA. Not only do they borrow and encourage the use of films through their memberships. but by their activities. such as film festivals, gain publicity on an international scale for short films that would be well nigh impossible to obtain otherwise.

Films have reached the user in a variety of ways. To say that the distribution pattern is confusing to the public is putting it mildly. However, it is not surprising to find this situation in an industry in which there are literally thousands of sources of supply, and where purpose and subject matter are as varied as the diversified character and activities of our civilization. Also, it is one that has not yet

reached maturity. Instead of criticism, great credit is due those who have created a semblance of order out of the chaos.

Here are some of the ways in which films now reach the user. A film is made by a film producing concern such as Coronet, Encyclopaedia Britannica, or Young America, which hopes to retrieve the production cost and make some profit through the sale of prints. Prints of such films may be purchased direct by the user or by a film library which lends it to the user for a fee. Or the film may be sponsored by a commercial company manufacturing machinery, for example. The company considers it good public relations or perhaps good indirect advertising. At any rate it will either lend the film from its own offices without rental charge or it will place the film with a distributor, paying him a fee for handling it. The user then obtains it from the distributor, and usually pays transportation costs on all "free" films.

Then again, the film may be produced by a government agency, from which the user may obtain the loan of a print; or a print may be purchased from the concern (at present United World Films) holding a contract with the government for selling prints of its films; or prints may be borrowed from institutional libraries with which prints have been deposited, or from any library which may have acquired prints by purchase. Some libraries lend prints without charge to the borrower; others make service charges; still others rent the prints.

It should be borne in mind that distribution of a print of a government picture, or any other, involves expense. Personnel must be paid to inspect, rewind, package, mail or express, and correspond with borrowers. So, even though a print has been deposited with a library at no cost to the library, someone must still pay that cost. If an institutional library has been provided with funds to defray such costs, the borrower may have to pay only the transportation expense; if not, he may be required to pay a service or rental fee.

Other films may be neither bought nor rented, but are available on a lease basis only; others may be acquired under lease arrangements which after a certain time and payment allow the film to become the property of the user. There are many other ramifications of the lend-lease-purchase systems in use which leave the layman in a daze until he has mastered what, in the final analysis, may be simple requirements made necessary by conditions under which the film was acquired. Whether a picture may be had for rental or free depends largely upon what the owner had in mind when it was produced and

the terms under which it was placed with a distributor. If he planned
to make it for profit, the user has to purchase, lease, or pay a rental
fee. Some commercial companies find it profitable public relations
to produce films and lend them without cost to the user. Many fine
pictures on subjects of wide general interest have been made available
by such companies.

There is no fixed or standard rental rate. Each library has its
own terms for renting films. Libraries handling a variety of films
may be divided roughly into two main groups: (a) those that make a
business venture of lending films and so must charge the user or
sponsor a sufficient amount to keep the business going, and (b) those
that have some means of support to supplement their income, such as
state-supported institutional libraries, which may enable them to make
lower rental charges and even to lend some films without charge.

In addition, certain companies that have produced films main-
tain lending services.

Commercial film libraries usually are established in the larger
towns and in every state. They are easily located through the yellow
pages of the telephone directories under "Motion Picture Film Dis-
tributors" or "Motion Picture Film Libraries." Institutional film
libraries are more difficult to locate, as they are not usually listed as
such in the telephone directories. Commercial film libraries usually
are conducted in connection with well-rounded services in visual and
photographic materials.

Libraries, both institutional and commercial, supply catalogs
of the films in their collections to clients and prospective clients. They
are the principal advertising media for most libraries. Those with
national distribution advertise widely in the industry press, as do
commercial companies, which also gain publicity for their films by
holding "premieres." Magazines like the *Saturday Review* are, of
late, entering the field by publishing reviews of worth-while films, and
the industry press is enlarging its services in this respect. There is
little or no advertising in the daily press.

In any consideration of the future of film distribution one
comes inevitably to the conclusion that tv is a major influencing
factor. Is tv, as some profess to believe, to become so effective that
it will relegate the so-called "nontheatrical" picture to a minor posi-
tion in the educational and informational field? Or will the one
supplement the other to place more emphasis on audio-visual methods
of teaching and transmitting information, thus increasing the use of

motion pictures? These are the questions that plague those who must find an answer to "Where is film distribution heading?" Here are some of the facts to consider in trying to answer these questions:

Distribution libraries have more films and a wider choice of subjects available for lending than ever before; the reduction in parcel post rates has already had its salutary effects on distribution to schools; distribution has seen a steady growth following World War II in all sections of the country; more and more industrial concerns ars using films for training, indoctrination, sales promotion, and public relations. It would seem, then, that the impact of tv to date is barely discernible in the educational and informational fields. To be sure, there have been indications that there is a tendency on the part of some people to ask for pictures on subjects they have seen on tv, and one large distributor reported a 30 percent increase in "shut-in" business during the last year and an increase of almost 100 percent in one of the most concentrated tv centers in the country. However, there appears to have been a definite decline in the home use of motion pictures and in the road show business. If and when paid tv becomes a reality, that, too, will have a discouraging effect on the use of other films in the home. The ease of placing twenty-five or fifty cents in the slot and sitting back to be entertained by the latest films may be too great a temptation for many who otherwise would rent a film. This also will keep at home many who attend meetings where films are shown—no baby sitter, no parking fee! Nevertheless, that tv will completely oust the motion picture from the home is improbable so long as informational, educational, and recreational needs of individuals vary.

On the debit side, too, the *attendance* at meetings is declining, according to reports at the annual meeting of agricultural extension editors (a national organization). Should the *number* of meetings dwindle, it may affect distribution, but it is possible that program chairmen will find that good films will help to bring the audiences back. Humans are gregarious animals and like to get out with their fellow men. However, except in schools, institutions, and the Armed Forces, there are few captive audiences today, and films must be good to meet the competition and bring the audiences out.

What, then, has the future in store?

With 224 commercial tv stations in operation on September 1, 1953, most of which offered *some* programs of educational character, and twenty of the 508 stations authorized as of July 1, 1953, to be

devoted solely to education, it is certain that tv will command an important portion of the school time. The Television Information Committee lists eighty-three nationally televised programs of an educational character during 1953-54, and the Office of Education in its Local Program Survey for the school year 1952-53 reports that school systems and educational institutions of higher learning offered programs over ninety commercial stations and networks in seventy-six cities. The number of weeks each series was on the air varied from three to fifty-two; sixty-four program series were reported to be on the air throughout the school year. Also, a report of the school district of Philadelphia on tv activities indicated that there were about 1,400 tv receivers in schools within the range of the three stations telecasting educational programs in that city. This gives some idea of the progress of educational television to date.

It also is reported that a comprehensive program of education by tv is under consideration by the State of Oklahoma. It has been suggested that one or more tv receivers be placed in each school. This program, if undertaken, will bear watching. Its success or failure will have a tremendous bearing on the distribution of films to schools, for better or for worse. There is no doubt that the success of tv to the present time and the fervor of its proponents have secured for it a lasting and increasingly important role in the formal as well as informal educational fields. No doubt much of the difficulty of coordinating classroom progress with tv lessons will be overcome; teachers will strive to fit their classes into the tv curriculum—but that tv will ever serve the needs so completely as to oust the motion picture is extremely doubtful. Rather than supplanting the motion picture in schools, tv should have the effect of making teachers more conscious of the value of audio-visual teaching aids, including the motion picture. Tv will suggest to both parents and teachers picture subjects that should be obtained for further study. Working closely with the teacher to fill the gaps, the film distributor should have little to fear from tv in schools. As for distribution outside the school, it would seem that tv, even with all the authorized stations in operation, can have little more effect than that already shown. It may keep more people at home, but it will not supply the needs of the program chairman or others who need particular subjects at particular times.

Likewise, distribution has little to fear in the foreseeable future from 3-D, Cinerama, CinemaScope, and other developments. Technological developments of this kind may lend further realism to some

types of film images perhaps, and may, where that takes place, improve them as teaching and information aids; but it will be many years before a sufficient supply of films is available to make installation of equipment in schools and meeting halls worth while. Furthermore, until such time as picture-taking equipment for these innovations has been considerably simplified and standardized, films in the standard width, height, and dimensions will continue to be added to the vast store now existent. It is doubtful if other standards that would relegate this vast storehouse of knowledge to the scrap heap will ever be adopted by the nontheatrical field. Technology may and probably will develop modifications, however, that will make possible the showing of pictures of two or more types on existing equipment. Some such are now beyond the drawing board stage.

It does seem certain that the pattern of distribution will have to change somewhat. Close cooperation with program executives of tv stations appears to be indicated as a requirement of the future. An insatiable consumer of motion pictures itself, tv *can* be a boon to the distributor.

A development that may inject problems into film distribution, as well as production, is the electronic sound film picture. Though not yet in use, it is understood to have been developed to the point of practicability on one-half-inch tape. What problems it will inject into the 16mm distribution field is anybody's guess at the moment. It is only safe to assume that its impact in distribution will not be felt for some years to come.

What we have to fear is laxity within our own ranks, poor pictures, poor public relations, poor service to clients. For instance, is all being done that can be done to help teachers overcome their fear of operating projection equipment? Thousands of bookings are lost annually through the fear teachers have of damaging film or equipment. A few hours a month devoted to helping them overcome this fear would be time well spent. As competition for time and attention becomes keener, distributors need to give more attention to instruction and service, and while so doing, a few film needs might well be discovered and met. In the days ahead it is not enough to sell and run. Also, are all the avenues of distribution being adequately explored? Too many prospective users are still asking where they may obtain suitable pictures for their programs. More local advertising and more local contacts will help to serve this untouched segment of our population.

Just so long as we give our public good service, good pictures, and good personal relationships—and do not hide our accomplishments and services under the proverbial bushel basket—just so long the 16mm film distribution field will meet competition and move on to greater effectiveness and prosperity.

THE PUBLIC SCHOOL USE of 16mm film bulks large in any consideration of 16mm film. A description of the trend in methodology, with predictions of the future of 16mm film in public school education, indicates that the problems of the future will be in the how-best-to-do-it category rather than in a promotional one.

Although colleges and universities have frequently been more diligent in the promotion of film use in the public school than they have on their own campuses, the universities are aware that a communications revolution has created a different world for the college student of today—one which calls for a revision of college teaching. Eighteen case studies document the impact of film on college teaching, and indicate that universities are also producing films for their needs.

The field of informal education is one in which film has just begun to make itself felt. The problems and the fruitful areas of pioneering in utilization, production, and distribution are involving more and more the attention of foundations, as well as the public schools, universities, and public libraries.

Forecast: An increased use of films on all educational levels, and wider understanding of their role in education.

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F. Dean McClusky

In the years following World War I there was considerable agitation, stemming from commercial sources and educational circles, relative to the value of the motion picture in education. A number of companies were established to produce and distribute educational films, and research studies were under way at Columbia, New York University, and the University of Chicago. The Yale University Press had begun the production of its *Chronicles of America* photoplays. It was during this same period, 1919-1922, that certain elements of the theatrical film industry formed an association called the Motion Picture Producers and Distributors of America, Inc., with Will H. Hays, Postmaster General in President Harding's Cabinet, as president.

Soon after Will Hays was appointed to this post, he was invited to speak before the National Education Association at its Boston meeting in June 1922. In his characteristic forward-looking manner, Hays discussed the great possibilities in educational motion pictures and pledged the support of the MPPDA in undertaking to supply schools with excellent pictures. He also pointed to the need for research.

Hays's address in Boston aroused the interest of educational leaders. The National Education Association, through its president, Will Owen, head of the Chicago Normal School, decided to act on Hays's suggestions and in 1923 appointed a committee on visual education to cooperate with the Motion Picture Producers and Distributors of America. The chairman of the committee was the late Charles H. Judd, then Director of the School of Education of the University of Chicago.

This committee, after many conferences with the Hays Office, launched a dual investigation in 1923 which was financed by Hays. The committee investigated those films in producers' vaults which

might be edited and made available for school use, and the status of the administration of visual education in the schools of the country. The first study was directed by Ernest E. Crandall of the New York City schools. The second was conducted by the author of this chapter, who was then a member of the faculty of the University of Illinois.

A printed summary report of the two studies was presented to the NEA at its convention in Berkeley, California, in June 1923. The report contained several recommendations and observations which are of interest in light of developments since 1923. The following are quotations from the report:

A summary statement of the results of the study [directed by McClusky] would be that the investigators found that the work of visual education in this country is being carried forward by people who have genuine enthusiasm for what they are doing, receive entirely inadequate financial support, and are forced to rely largely on national advertisers for their films because such material is supplied free, and who have no means of knowing what is being done elsewhere, what methods others are using, or how their work may be most effectively organized and administered.

Since the directors of these divisions are financially unable to buy or rent many films, they are forced to rely in the main on industrial firms and other commercial agencies which distribute advertising films without expense to the users. One result of this is that these films must usually be shown in auditoriums, before large groups of children, because the distributing agencies are only willing to supply the films on condition that they are seen by relatively large numbers of people. This requirement often operates to reduce the educational value of the work.

Industrial films of the type discussed are multiplying rapidly in the absence of a sufficient number of educational films. If they are depended upon by the schools to supply material for visual instruction there will be developed a fundamentally false economic basis for visual instruction in schools. It is not beyond the possibilities also that industrial films will unduly influence the work of schools in directions not selected by school authorities.

One fact which stands forth with entire clearness is that there is no uniformity of practice in the administration of visual education. Apparently each center does it differently from all the others, and there exist no means by which any worker can tell what procedures have proved productive elsewhere, nor is there any body of recorded experience to which he can appeal for an opinion as to the probable wisdom of any suggested innovation.

With all this diversity in the administration of visual instruction, it is only natural to find that the educational aims and procedures in the use of motion pictures are of the most varied sorts. There are few films in existence which were created with the definite purpose of using them as adjuncts in the teaching of specific lessons in the conventional school subjects. It is probably true that a considerable majority of the educational motion pictures used in the schools could be classified under the head of geography, history, and industrial

processes. Most of the geography films were originally produced as "scenics" for use in theatres. The history films are largely pictorial versions of historical novels, and those relating to industrial processes are mostly advertising films.

Two conclusions emerge from a consideration of existing conditions as they have been described in outline:

(a) The first conclusion is that much work needs to be done in educational experimentation and research having for its purpose the discovery and development of the best methods for using motion pictures in teaching. In this field a start has been made, but the work has not yet reached the point where the results are getting back to the classroom teacher.

(b) The second conclusion is that a clearing house for information is greatly needed. Each center engaged in the administration of the materials of visual instruction has acquired useful knowledge and developed methods that others could helpfully use. What is needed is a central agency having for its object to make available to each the experience of all.

Enough has been said by way of review of the investigations which have been collected by the Committee to justify the statement that the outlook in the field of visual education must be broad and the selection of pictures must be made with the highest degree of discrimination if teachers are not to be misled. Motion pictures will in the long run be most advantageously developed as means of teaching if they are inserted only at those points where they are superior to all other instruments of instruction.

In recommending the creation of a Committee to pursue actively investigations of the administration of visual education and of the methods of production and use of pictures, the present Committee is convinced that there are important services to be rendered. There is a widespread interest in visual education, and it will not disappear even if this Association neglects it. If the Association sees the opportunity of dealing with the matter in the scientific and systematic way which is appropriate for a body of educators, the Association may, we believe, assume leadership in the field. (*Report of the Committee on Visual Education and Cooperation with the Motion Picture Producers* [Washington: The National Education Association, 1923], pp. 15-17.)

A direct outcome of the Judd Report was the establishment in 1923 of a Department of Visual Instruction of the NEA. Today the DAVI (the name of the Department was changed from Visual Instruction to Audio-Visual Instruction in 1946, by vote of the membership) is the oldest and strongest professional organization of its kind in the United States, if not in the world. It has a full-time staff at the NEA headquarters in Washington, D.C., and is the clearing house for information and for activities of educators in the audiovisual field.

While the 1923 Crandall Survey of films-in-vaults did not produce footage for school use, it did plant the seed of an idea. Sixteen years later it bore fruit. Under the leadership of Mark A. May of Yale University, Carl E. Milliken, one-time Secretary of the Hays

organization, and others, a nonprofit corporation, Teaching Films Custodians, Inc., was established to distribute films owned by several producers to educational institutions. The TFC venture has been successful and is today the chief source of theatrical-produced film footage used by schools.

Another notable event occurred in 1923. While on my journeys to survey the administrative centers for visual education, I stopped in Rochester, N.Y., for a visit with authorities of the Eastman Kodak Company. There I was shown the first Kodascope 16mm projector. While the announcement of a new standard 16mm film on safety stock came later, the stage was set then for an advance in equipment which was to speed beyond measure the use of motion pictures in school.

Let us explore the status of the educational film in 1923 and some of the background in prior events not previously mentioned. As the motion picture became a practical reality, serious-minded individuals recognized that it had value for education. As early as 1910 George Kleine published in New York a 336-page *Catalog of Educational Motion Pictures.* It contained a foreword by the anthropologist Frederick K. Starr of the University of Chicago; a letter dated December 29, 1909, by Thomas A. Edison; a quoted statement from P. Chambers, Secretary of the Zoological Society of London; and a list of 1,065 film titles which were classified under thirty main topics, with descriptions of the contents of each film, and in many cases a descriptive order of scenes.

One notable feature of the catalog was the enthusiasm expressed by Kleine, Starr, Chambers, and Edison for the value of the motion picture in education. Kleine stated that "educators will welcome this opportunity to instruct their classes in any of the above subjects by means of first-class motion pictures. Education thus imparted is never likely to be forgotten, and pupils who are slow in memorizing textbook instruction absorb the same knowledge very readily and rapidly when conveyed by moving pictures, which teach as no words can do." Starr wrote that the moving picture "is not only the greatest impulse of entertainment but the mightiest force of instruction." Chambers declared: "They [motion pictures] are not only fascinating as spectacles but they enable the events in the life history of many animals and in particular of the lower animals, such as insects, to be displayed to a large audience in a fashion far beyond the possibilities of ordinary photographs even accompanied

by the most vivid descriptions." And Edison said: "Motion pictures are and will be a great factor in the education of the public and your catalog shows the possibilities of motion pictures in teaching the public science, history and geography, as well as a knowledge of how other peoples live, work and play."

The catalog also featured films that had been secured from many producers in America and Europe. The sources included the "Chas. Urban Trading Co., of London; Gaumont, Eclipse and Pathe, on the Continent, and Selig, Essanay, Biograph, Edison Manufacturing Co., Lubin, Kalem, and Vitagraph Co., in the United States."

Finally, it is interesting to note that the films were "technically leased, not sold" and the price was quoted at thirteen cents a foot. (Certain titles were subject to royalties, which costs were added to the quoted figure.) In other words, the unit was the foot, not the reel, as is now the case. Furthermore, the films were to be "delivered under the condition that the lessee does not sell, copy or rent them to theatres," which restriction established a differentiation between educational films and theatrical films in terms of use.

The appearance of the Kleine catalog represented the first major effort in the United States to make motion pictures available for educational purposes. The men back of this enterprise wisely recognized that it was just the beginning, for Kleine wrote that "it will require years of further effort and great sums of money to even scratch the surface of the rich mine which lies at our feet. No single commercial, scientific or educational organization can hope to accomplish more than a small fraction of the work to be done"; and Starr stated that the value of the moving picture "cannot be measured now, but another generation will benefit more largely through its influence than we of today can possibly realize."

The interest in the educational motion picture spread rapidly following World War I. By the end of 1923 several corporations were engaged in the production of educational films; there were among others the Society for Visual Education, Inc., Wythe Pictures Corporation, Urban Motion Picture Industries, Inc., and Pictorial Clubs. Universities had sponsored research, which was exemplified by the work of Weber at Columbia, Freeman and McClusky at Chicago, and Davis and Skinner at New York University. Professional educational organizations such as the National Academy of Visual Instruction and the Department of Visual Instruction of the National Education Association (which merged in 1932) had been established

to study and to advance visual education. Magazines specializing in the field had appeared, namely, *Moving Picture Age, Visual Education, Screen,* and *Education Screen.* Museums were rendering increased educational services through motion pictures. Also, the public schools in many cities, including Chicago, Cleveland, Detroit, Los Angeles, and New York, as well as universities, had established bureaus or departments of visual education which made a point of purchasing and distributing educational films. The University of Wisconsin was one of the leaders in this activity.

When teachers began to try out the motion picture it became apparent that the expense of the new device and the complexity of projection equipment were major factors in hindering widespread use. Those were the days when visual educators were toying with bulky reels of 35mm film which had to be shown in fireproof booths. To meet this situation the portable or "suitcase" projector was invented to reduce expense and to free teachers from the incubus of the large projection booth. But the portable projector was not totally satisfactory. Fire laws cut into its mobility; the expense, while reduced, was still great; and some projectors were portable if one was accustomed to carrying 100-pound sacks of cement.

Wire had to be strung long distances to reach electrical outlets. Darkening facilities for classrooms were few and far between. Films made specifically for teaching purposes were few in number. There were, however, stirrings at theoretical and practical levels which were omens of things to come.

Mention has already been made of the existence of the Kodascope 16mm projector in 1923. Prior to this time the late Willard B. Cook organized The Pathescope Company of America, Inc., which was a "Tiffany" proposition specializing in producing high-quality industrial films and pictures for the home. Pathescope used off-standard safety film, 28mm in width. The company built cameras and projectors, and by 1919 it had an extensive library of "educational films" consisting of over 1,500 reels. The Pathescope 245-page catalog listed 575 subjects with 2,127 cross references. However, Pathescope did not make much of an impression on the school field. The important point about the Pathescope effort was that it suggested a solution to the home-and-school motion picture problems of expense and fire hazard.

Since Pathescope was dependent upon Eastman for film, it was to be expected that the two companies would work together in

standardizing a practical narrow width safety film. The product of this union was the development of 16mm safety film, cameras, and projectors. This apparatus was marketed at first for making home movies, but it soon was transferred into the school field.

By means of 16mm safety film, cameras, and projectors, the costs of production, projection, film, and duplicate prints were reduced. The showing of films was simplified and the fire hazard eliminated, for the 16mm film and its projectors received the approval of the National Board of Fire Underwriters.

In February 1926 George Eastman announced that his company had conducted a survey of the whole field of teaching films; had developed the 16mm film and apparatus; and had decided to undertake a practical experiment in the use of films in schools. Later a million-dollar corporation, Eastman Teaching Films, Inc., was established to produce and market classroom films. The Eastman experiment was conducted under the codirection of Ben D. Wood of Columbia University and Frank N. Freeman of the University of Chicago. The report was published by Houghton Mifflin Company in 1929, with the title *Motion Pictures in the Classroom*. "Nearly 11,000 children in more than three hundred geography and general science classes, taught by nearly two hundred teachers, in grades from four to nine, inclusive, and distributed in twelve cities participated in this experiment." The findings on the whole were favorable to the use of 16mm motion pictures as supplementary aids in regular classroom instruction. The narrow width safety film had proved its case. These moves by the Eastman Kodak Company on the educational film chessboard had widespread effects. School administrators who had tooled up with 35mm equipment and libraries of 35mm film were faced with a shift to 16mm. Companies that had manufactured 35mm equipment for school use and/or had assembled 35mm film rental libraries for schools were caught by the change. Many companies did not survive. But the 16mm film had so many advantages that it was here to stay.

The situation was complicated further by the advent of the sound film and the depression. As soon as a school went through the tooling-up process it found that its equipment was out-of-date. The administrator who was attempting to build a long-range program was confronted with decisions requiring insights which were difficult to acquire. What to buy and when to buy were sixty-four-dollar questions.

However, despite the early obsolescence of equipment and the lack of financial support during the depression in the thirties, the growth of the visual education movement from decade to decade has been substantial. Among pioneering schoolteachers and officials there has been faith in the educational potentialities of the motion picture. In the early days these adventurers struggled along with the materials at hand and made the best that they could of them. Films were put to the acid test of the classroom, and gradually there emerged principles of use and patterns of administration which have enhanced the value of the film to education. Many of these generalizations have been substantiated by research.

The Judd Committee stressed in its report the need for research. Mention has been made of some of the early studies. By the end of 1931 the reports of thirty-six studies had been published. Of the printed reports, nine were of sufficient scope and importance to be published in book form. The interest in research with special reference to instructional films has continued to the present. In 1950 the U.S. Department of Commerce, Office of Technical Services, published a report by Charles F. Hoban, Jr., and Edward V. van Ormer, *Instructional Film Research 1918-1950*, which summarizes the findings of over 200 experimental and survey studies made during the thirty-two-year period on the educational influences and effectiveness of motion pictures.

Certain survey studies, beginning with the author's report to the Judd Committee in 1923, reveal the growth of visual instruction in schools from that time to the present. Then there were less than fifty administrative centers for visual instruction throughout the United States in state departments of education, city schools, colleges, universities, and museums. Not all of these centers distributed films.

E. I. Way compiled a report in 1931 for the U.S. Department of Commerce which contained data on the use of motion pictures as a teaching aid in connection with curricular and extracurricular activities in 517 representative public school units in the United States. The total number of showings reported was 44,186. The data indicated that 53 percent of the showings were directly related to the work of the school and 43 percent were indirectly related. The subject in which films played the largest part was social science, 40 percent; the second was natural science, 26 percent; physical education, industrial arts, home economics, English, and commercial subjects represented about 25 percent; the remaining 9 percent was

divided among ten subjects. Of the total showings, 40.6 percent were in elementary schools, 27.2 percent in junior high schools, and 32.1 percent in senior high schools. The manner of financing motion pictures was: school boards, 49 percent; school funds, 17 percent; entertainments, 17 percent; and the remainder from various sources.

In 1936 the American Council on Education published a *National Visual Education Directory,* prepared by Cline M. Koon and Allen W. Noble. It was in effect an inventory of the visual materials and equipment in 8,806 school systems in the United States. Among other equipment listed as owned by schools were 6,074 16mm silent motion picture projectors, 458 16mm sound motion picture projectors, 3,230 35mm silent motion picture projectors, and 335 35mm sound motion picture projectors. The subjects in which motion pictures were used were: science, 22 percent; travel and geography, 17.4 percent; history, 15 percent; social science, 8.7 percent; health, 8 percent; English, 8 percent; nature study, 5.2 percent; commerce and industry, 4.2 percent; and all others, 11.5 percent.

The Research Division of the NEA in *Research Bulletin,* Vol. 24, No. 4, December 1946, "Audio-Visual Education in City School Systems," reported the status of audio-visual programs in public schools as of 1946. In general it was found that there had been a substantial increase in the use of and attention given to audio-visual materials in our schools, and that since World War II the audio-visual movement had been accelerated.

The NEA study found that over three-fourths of the cities with populations of over 100,000 which answered the questionnaire had established agencies for audio-visual instruction; that over one-third of the cities reporting with populations of 30,000 to 100,000 had established audio-visual agencies; and that the most extensive use of films was being made in the order named: social studies, practical arts, health, English, and physical education in the secondary schools. While Way reported that most of the films used in the schools which he surveyed were *rented* from outside commercial or educational agencies, the NEA study showed that all cities reporting *owned* 19,902 motion picture films and rented 13,100 films. The obstacles to progress named most frequently in the NEA study were lack of teacher interest and preparation; lack of trained leadership; lack of equipment; poorly equipped buildings; lack of funds; lack of a central audio-visual agency.

The training program for the Armed Services in World

War II utilized all types of teaching materials. Audio-visual instruction as a concept was crystallized and has become a force in mid-century education. The evidence is all about us.

It is the exception now for cities with populations of more than 200,000 to be without an audio-visual administrative unit. Every county in the state of California has a full-time or part-time audio-visual director and many have large libraries of materials which are distributed to schools. Twenty-five years ago the number of audio-visual specialists holding doctors' degrees could be counted on the fingers of one hand. The *Phi Delta Kappan* for February 1951 and February 1952 reported no less than fifty doctoral theses in progress in the audio-visual field. The number of institutions of higher learning offering audio-visual courses in twenty-five years has increased from approximately twenty-one to 245. The National Education Association has established a division of audio-visual instruction at its headquarters, with a full-time staff. (This is not to be confused with the Department of Visual Instruction of the NEA founded in 1923). There are now enough directors of audio-visual instruction at the state department level to form a national association. There is a national association of university film producers. The production of materials has increased so rapidly that it is now essential to have all the latest catalogs at hand. One publisher issues an accumulative catalog of films and slidefilms. There are tens of thousands of projectors of different types and makes in use in schools today.

Examples of recent growth of audio-visual services in specific cases are indicative also of the trends elsewhere. Five years ago Los Angeles City College purchased about a dozen pieces of audio-visual equipment. Then it established an administrative service unit. In 1951-1952 more than 37,000 on-campus loans were made of audio-visual materials and equipment—this despite the "come and get it" policy of the center. In September 1951 the Department of Audio-Visual Instruction for Santa Barbara County, California, recorded 2,950 loans. This increased to 4,500 in September 1952.

One of the oldest audio-visual departments in a city school system is located in Pasadena, California. The history of this administrative unit goes back to the twenties. Its film circulation records show that 8,645 reels of film (a 400-foot 16mm film equals one reel) were distributed to the schools in 1945-46. The number of reels circulated in 1951-52 was 52,007. The number of film orders filled for teachers in 1945-46 was 2,120, and in 1951-52 it was 19,292.

At the University of California, Los Angeles, the number of reels of film used by practice teachers in 1945-46 was approximately zero. The latest figures available show that in the year 1949-50, 1,889 "reel days" of film were booked from the U.C.L.A. film library for use by student teachers at U.C.L.A.

These examples of trends in the utilization of audio-visual materials in a city college, a county, a city school system, and a university located in California reflect California's required training in audio-visual methodologies for teaching credentials. Our problems of the future will be in the how-best-to-do-it category rather than in a promotional one.

Up to this point we have been discussing events on the operations level. Let us now examine some of the advances in theory. Twenty-five years ago films were used chiefly to impart facts or information. Now we are beginning to recognize the importance of films in developing skills, in problem solving, in teaching concepts through enriched experience, and in the formation of attitudes. Now we are coming to the realization that the incentive or motivating power of films can be harnessed to spearhead learning. In other words, they are more than aids. They are being used successfully as direct learning experiences. For example, witness the experimental results recently reported from Pennsylvania State College. There, skills are being taught successfully with paced films without the aid of teachers.

Harry H. Haworth, head supervisor of audio-visual services, Pasadena city schools, gives us this view of trends:

> As I think about trends over the years and try to look toward the future, there is a definite movement toward including audio-visual people as an integral part of the division of instructional services, curriculum department, or whatever you choose to call it. . . . The audio-visual departments that have made the greatest achievements are those in which the director has worked very closely, a member of the team, with the curriculum staff and supervisors. Too often where there has been a lack of progress, the audio-visual person has been considered an outsider, a gadgeteer, and has been trying to run his own program entirely on his own abilities.
>
> I feel very strongly that the younger person coming up with expectations of devoting most of his professional life to the audio-visual field should have a very broad training in the field of education, emphasizing the curriculum and educational psychology. He should have a thorough understanding of how we learn, for he can contribute to making learning effective.

Twenty-five years ago critical studies of language as a tool of communication were relatively few. Now such grass-roots research

is increasing in importance. That this is a trend of major significance will be the subject of the paragraphs that conclude this chapter.

Opposition to verbalism has been one of the key ideas in the creed of audio-visual specialists. They have led crusades against verboseness for decades, from the point of view both of theory and practice. Even though the cause was backed by the pronouncements of revered leaders in education and the knowledge that primary verbal meanings develop from objective sensory experience, it has seemed that progress in the struggle against verbalism has been measured by one step back for each step forward. However, help is coming from many points of the academic compass.

Students of semantics have demonstrated effectively many of the follies of verbalism. Specialists in the teaching of reading now stress the acquisition of meaning rather than the mechanics of the reading process. Note particularly the studies that have produced graded word lists and readability formulas. Some savants apply the word "reading" to the perception of objects and pictures. They contend that reading an object for meanings is the same process as reading words. In short, semanticists, reading specialists, and A-V-ites are seeking the solution of a common problem.

The analysis of propaganda and of advertising techniques has given rise to a new academic label, "mass media of communication." Prominent among the media being studied are motion pictures, radio, television, and the comics. These tools of communication are in the sphere of interest of the audio-visual specialists. So their horizons have been extended by the studies of communicative techniques. The faith of the teacher who employs audio-visual materials in instruction has been strengthened by the knowledge that others are contributing to the common cause.

Furthermore, *communication* as a concept has been accorded respectability. A number of universities are offering courses in communication and a few have established departments for the study of communicative techniques.

Heretofore universities have offered courses in light, optics, printing, photography, electronics, sound, and acoustics. But few courses in the employment of these tools to influence the behavior of mankind have been given. As the study of communication develops at the university level, it may be that audio-visual departments, as we know them, will be expanded into broader administrative units bearing the communications label. In any event the problem of verbalism

will continue to receive attention, not only in the classroom but out-
side it as well. The place of nonverbal experience in instruction also
will be accorded careful scrutiny.

What will be the future of the film in education? The role of
the prophet is difficult. Predictions made in utmost sincerity are
often upset by events no human mind can envision. As I approach
this part of my assignment my memory recalls two predictions about
the motion picture that failed to materialize.

1. In *McClure's Magazine* for November 1922 there appeared
a signed statement by Thomas A. Edison, in which the following
sentence occurred: "I believe that the motion picture is destined to
revolutionize our educational system, and that in a few years it will
supplant largely, if not entirely, the use of textbooks in our schools."

2. In the *Educational Screen* for September 1924 there are
quotations from an article in *Collier's* entitled "The Movies One
Hundred Years From Now," by David Wark Griffith. One of Grif-
fith's predictions was destined to be wrong in the short space of four
years. He said: "Speaking movies are impossible. When a century
has passed, all thought of our so-called speaking movies will have
been abandoned. It will never be possible to synchronize the voice
with the picture."

However, in the same article Griffith predicted the perfection
of color processes for motion pictures and "that the long discussed
'depth' in pictures . . . will long since have been discovered and
adopted." Both of these predictions are a reality today.

Quo vadis, educational film? The facts show that the film in
education is not a flash in the pan. The utilization of motion pictures
in instruction has spread steadily during the past thirty years. This
will continue until the audio-visual concept permeates education at
all levels.

The growing interest in developing more effective media of
communication will give impetus to the movement. Another motivat-
ing force will stem from the unpopularity of verbalism. People are
becoming more and more distrustful of fancy phrases. They want
plain talk and understandable presentations.

Educational films will be more specific. The shotgun ap-
proach which has characterized many educationals in the past is on
its way out. Films will be produced for specific purposes and au-
diences. Already twelve distinct types of educational films, in terms
of use in schools, have been identified. (See chapter by McClusky,

"The Nature of the Educational Film," in *Film and Education*, edited by Godfrey Elliott.)   New functional types will appear.

Research will be directed more and more to the end of helping producers make films which will result in predetermined learnings.   Improvement in film design will be accomplished by improvement in utilization techniques.

A substantial beginning has been made in the production of films to accompany textbooks.   This will continue and will spread, as time passes, to include a wide range of subject matter at all levels of instruction.

There will be an upsurge of activity in the production of teaching films by educational institutions.   Many of these films will be produced for instruction via television, utilizing the educational channels which have been allocated to communities and educational interests throughout the United States.

The establishment of serious graduate study in the motion picture and in audio-visual teaching techniques at the university level is recognition of the need for professionally trained personnel to help in the task of making learning and communication effective.   If the schools of today are to keep pace in practice with the techniques of communication in use in the larger community which they serve, studies in audio-visual education, or its equivalent, are a must for the teacher of tomorrow.

colleges and universities

W. A. Wittich

A UNIVERSITY IS AN AMAZING community: its interests and accomplishments are so diverse that it constitutes a world in itself.   The students who attend it share at least as wide an interest and possess an even wider range of ability and fitness for university life.   Today several significant trends are influencing the students who find themselves enrolled in American colleges and universities.   Of these, four will be described.

In order to understand the nature of the university population today, it is necessary to make comparisons and to face some of the changes which have occurred since the turn of the century. Everyone accepts a vastly different kind of university and college student population today, but the realities of the situation are beyond the surmised.

A rapid increase in the population of high-school-age youth occurred between 1900 and 1950. An even more remarkable increase occurred in the numbers of high-school-age children actually attending high school during this period. From approximately one in ten in 1900 the number has increased until seven out of ten were enrolled in high school in 1950. Naturally, as members of a given age group advance from high school to college age, increasing numbers of high school graduates and college-age youth have been able to contemplate college entrance.

From a situation in 1900 where going to high school meant continuing to college in almost half of the cases, the picture today shows that the chances of the average high school graduate continuing to college are less than in 1900, yet over ten times as many high school graduates are attending college today as in 1900. Over 2,300,000 persons attend American colleges and universities today.

During the first fifty years of the twentieth century there has been over a 1,000 percent increase in the number of youth attending colleges and universities. The significance of such a development is far-reaching, and the very nature of the college student group is undergoing change. The student of 1900 went to college to prepare himself for a professional career. Since most 1900 college persons were at work making a living, the economics of the situation was a selective process. Of those who were qualified intellectually for college work, it was largely only those who could afford it who attended colleges or universities.

Today the more than two million students enrolled in colleges and universities certainly possess reasons and purposes other than professional training as it was thought of in 1900. The current group possesses a range of interests far wider than that found within the 1900 group. Similarly, the range in intelligence itself is apt to be far wider today than ever before. The American college and university population can no longer be thought of as the homogeneous group of 1900.

The teaching procedures of a half century ago may or may not be effective today. Old patterns and procedures of communication

and teaching must certainly be re-examined and evaluated in terms of their true effectiveness. The day of the "teacher on one end of the log and the pupil on the other" may apply in a few instances, but certainly such a generalization can no longer be justified in terms of the communication techniques which obviously are needed in an age when over two million college-age youth are enrolled in the higher institutions of learning of the United States.

A second situation which exerts influence on the nature of the college and university student population today has to do with the general social environment out of which the student steps as he enters the college or university campus. Let us compare the general extra-school communications environment of fifty years ago with that which we find today, and question the meaning of these changes.

The decade following 1900 was the time of "word-of-mouth" communication. It was the time of the great orator, of the public debater, of the Chautauqua platform. Most of the political news of that day was exchanged by word-of-mouth. Political campaigns and rallies were conducted from speaker platforms or stumps, and the people came from miles around to listen and later to argue among themselves over the words and qualifications of the spokesmen of that day. Similarly, the 1900 college student received his instruction from the lecture platform and he, in turn, perpetuated the pattern by becoming proficient in oratory. He was a member of the debate club. He took part in intercollegiate forensic contests. He, too, received his information, and passed it along, by word-of-mouth.

Great changes in communication occurred when by 1910 the first widespread showing of the motion picture had been accomplished. Accelerated by World War I, the motion picture was joined by radio communication. In 1920, the first United States census included the count of radio receiving sets in the United States. In 1930, the first tabulation was made of feature length motion picture production. The invention of the picture story in the middle thirties gave rise to attractive magazine format embellished with color and white space which characterize the constantly increasing number of magazines that appear on our newsstands today.

The communications environment which surrounds the college student today is found to condition him in a manner unfelt in 1900. The present-day college student lives in a fascinating communications world. He subscribes to daily or weekly newspapers along with the Sunday newspaper which may spread its messages over as many as

300 pages. He has had experience in selecting from among 6,000 magazines published weekly and monthly. He has stood before news-stands which are kaleidoscopic in their displays of pulp and slick paper magazines skillfully illustrated so as to be appealing to him. The publication of full-length books has never before reached the current peak. No longer is price the barrier it once was, for today he can choose between a dozen pocket varieties of reprints and original novels selling for twenty-five cents and up. This same student lives in a home, rooming house, or fraternity house where television beams forth audio-visual messages at any hour of the day, where the radio console is a standard piece of living room furniture, and where midget sets are to be found in almost every room.

Even as this student goes down the main street of the campus town or the highways of the countryside, he is confronted with evi-dences of outdoor communication techniques, the electric spectacular of the signboard. At dusk he is apt to be within walking distance of at least two or three of the 17,000 motion picture theaters where marquees flash their messages announcing single, double, or even triple features to be shown during the course of the same evening. A communications revolution has laid its grip over the land, and it is a rare exception, indeed, to spend twenty-four hours totally removed from its bewildering influence.

The more than two million college students who find themselves on campuses today have been conditioned by a communications envi-ronment which has grown into being so rapidly and has become so extremely effective that few are able even to describe the colossus itself or its implication in the human mind. Emerging from this, the modern college student suddenly finds himself in the Halls of Ivy—there to be influenced by the traditional, conservative, and often obtuse verbal explanations of comparative philosophies, psychologies, his-tories, or ideologies.

The question is being asked on many campuses today: Is it feasible to adapt some of the more successful communications tech-niques which have grown up all about us to the conduct of university and college teaching procedures with the outcome of achieving more complete realization and more effective attainment of the objectives we hope to accomplish in university instruction?

An air of anticipation of change has characterized the mood of many of the veterans who have come back to our campuses follow-ing their years of service in the Armed Forces. "I will never forget the

Why We Fight Series. It gave me an idea of the job that was really ahead," spoke a veteran back to continue his work in the social studies. "We thought we had a rough time of it in our sector, but after I saw sound motion picture filmed battle reports from other fronts—*The Battle for New Britain, We Said We'd Come Back,* and *Target for Tonight*—I was plenty glad to be right where I was!" This from a man returned to pick up his final year. His whole perspective about learning techniques was henceforth influenced by the film communiqués through which he viewed a global war.

Can similar communication techniques be carried over into civilian life? "I watched the process of basic arms maintenance training speeded up with 16mm sound films. My men could study a motion picture film, handle their small arms, take them apart, assemble them, and use them with a speed and accuracy that set records—all based on film-lecture instruction. Can we teach attitudes that way? It certainly worked in 'how-to-do-it' skills!" Is there a place for film and lectures in a university?

When tens of thousands of men and women, conditioned by war training films, battle communiqués, and documentaries, raise such questions prompted by successful experiences, their voices must be heard! They must be heeded in the direction of thoughtfully examining the role of 16mm sound film communication techniques and of applying those few but very effective filmic communication contributions which do adapt themselves to the possible further improvement of university-level instruction.

The fourth and last trend or influence which will be mentioned here has to do with the expanding curriculum responsibilities being accepted by the university today. No longer is the traditional concept of preprofessional and professional training thought to be sufficient as the increasing numbers of students enroll in colleges and universities, and bring with them their extended ranges of interests and purpose.

On many campuses throughout the country, professors and their associates are spending months and even years, as members of committees, giving thoughtful consideration to an analysis of the real social needs of the youth who enroll for university-level work. Most of these needs are being implemented in terms of subject experiences. As these subject experiences encompass wider and wider ranges, the persons who set out to accomplish them are asking: What kind of teaching materials do we need?

No longer can a curriculum which encompasses the world of experience itself be successfully implemented within the four square walls of the traditional lecture room. For the task of implementing a curriculum which is world-wide in scope, which begins in the past among ages of the most obscure antiquity, and which dares at the other extreme to hypothesize about theories and plans yet to be accomplished, verbalism is not enough. It is during times like these that university professors thoughtfully peruse the role of the 16mm sound motion picture film, when they assay the advantages of animation as it accomplishes theoretical explanation; when they examine again and again the role of the teaching film as it re-enacts a historic episode, long obscured in ageless time but which today can be re-created with all the brilliance and vitality of a lifelike situation.

The responsibilities of successfully implementing an extended curriculum lead naturally to a re-examination of the effectiveness of traditional communication techniques and at the same time an assessment of the contributions of those which are more recently accomplished and more completely used in the current extraschool world but which through wise adaptation have begun to prove their effectiveness in college-level teaching situations.

Of the many changes which have occurred in the American university in the last decade, none has been as rapid, as hopeful, and as thrilling as that which has occurred in the use of the 16mm sound film as an instrument of communication during formal and informal instructional experiences. It is possible to cite many instances of this growth.

Long recognized for their keenness in analyzing and meeting the needs of the society they serve, the extension divisions of American universities and colleges have been largely responsible for investigating, selecting, and fostering the use of the 16mm sound film in both on-campus and off-campus situations.

In order to discover what progress has occurred in the use of the 16mm sound motion picture film in informal and formal instructional situations, a questionnaire was sent to a sampling of thirty colleges and universities thought to be representative of universities and colleges throughout the United States. Eighteen institutions responded. The following case studies, drawn from information taken from returned questionnaires, present the current trend in use of a new communication instrument, the 16mm sound motion picture film, as a university instructional material.

CASE 1. UNIVERSITY OF ALABAMA (*Enrollment 6,649*). *Data supplied by James Caldwell, Director, Audio-Visual Service Center.*

An on-campus 16mm sound film service is provided at no charge to any department or instructor wishing to see films or receive consulting services during the regular school day. A director and an assistant confer with interested staff members on the selection, purchase, and use of films which supplement regular classroom instruction. The department circulates seven sound projectors, provides operators and films, and offers two courses in basic methods and techniques of audio-visual education, largely to teachers in training.

CASE 2. UNIVERSITY OF CONNECTICUT (*Enrollment 8,506*). *Data supplied by Carleton W. H. Erickson, Director, Audio-Visual Service Center.*

The Audio-Visual Center provides instructional film service to all staff members of the university. Members of 40 of the 47 departments are frequent users of motion pictures for regular classroom instructional purposes. Film services are provided without charge to the teaching staff, costs being met out of the Center's operating budget.

Films used are selected by the professor. The director and the Center's manager counsel with, suggest, and call new titles to the attention of appropriate staff members. Sixteen portable sound motion picture projectors are used in addition to permanently installed arc projectors in the university auditorium. New classrooms are being equipped with dark shades and each year additional room darkening is accomplished. Student teachers are given instruction in audio-visual techniques.

The following data illustrates the growing use of 16mm sound films during regular classroom instruction:

School year	No. of 16mm Sound Motion Picture Prints Used by the Staff
1946-47	904
1947-48	1207
1948-49	1779
1949-50	2387
1950-51	3511
1951-52	3256
1952-53	3735

CASE 3. UNIVERSITY OF ILLINOIS (*Enrollment 22,231*). *Data supplied by John Smith, Director, Audio-Visual Service Center.*

Films are selected by the academic staff in consultation with the Visual Aids Service staff personnel who are trained in this type of advisory service.

About 30 sound projectors are used daily among the various departments on the university campus. In addition, 20 projectors are owned by departments and permanently located within them. In 1952-53, 12,680 400-foot reels of 16mm sound motion picture films were used in the course of regular classroom instruction. In addition, the Center scheduled 1,956 previews for university personnel who were engaged in selecting the appropriate film for use during their regular classes at a later time.

While new buildings are provided with adequate audio-visual facilities, practically all classrooms are now equipped for good daytime projection.

College of Education students are referred to the Visual Aids Service for training in the use of and procedures of audio-visual education. Complete access to the facilities of the service center are extended to all student teachers.

CASE 4. UNIVERSITY OF IOWA (*Enrollment 7,213*). *Data supplied by Lee W. Cochran, Executive Assistant, Extension Division, Bureau of Visual Instruction.*

Practically all colleges and departments on the campus are using films provided by the on-campus service of the University Bureau of Visual Instruction. During the school year ending in 1952 the campus departments used 13,083 reels of 400-foot film. During the same period ending in 1951, 11,260 reels were used. In addition, there was a steady growth in the use of all types of audio-visual materials on the Iowa campus during the preceding five years.

Films are selected by the instructor using the materials or by a committee of instructors from the respective department. Advisory assistance is provided by the Bureau.

The extent of the use of films in the course of classroom instruction is best illustrated by the fact that 16mm sound motion picture projectors were loaned for classroom use 4,829 times during 1950-52, and 920 previews were conducted for department personnel. All films, materials, and equipment are provided free of any charge through a delivery service that operates four times a day to any point

on the campus. Unique to the University of Iowa is a seminar conducted for university staff members in the selection and utilization of 16mm sound films in classroom instructional situations.

Under a new certification law in Iowa every prospective teacher graduating from a four-year accredited college must have the experience of a one-unit course in the methods of audio-visual education. Teachers interested beyond this may enroll for additional course work.

CASE 5. UNIVERSITY OF KANSAS (*Enrollment 6,779*). *Data supplied by Fred S. Montgomery, Director, Bureau of Visual Instruction.*

On-campus film service is provided through the Visual Aids Service without charge to all university classes. Films secured and purchased for use by instructors are obtained on recommendations growing out of consultation between members of the Visual Education Service and the teaching staff.

Twenty-five 16mm sound projectors are available for use on the campus. In 1952 these were sent into classroom teaching situations 2,404 times and 3,615 films were used.

The campus Visual Aids Service is conducted by a director, an assistant, and three technicians. Course work in elementary and secondary school audio-visual methods is conducted by the Center.

CASE 6. UNIVERSITY OF NEW HAMPSHIRE (*Enrollment 3,020*). *Data supplied by Austin Olney, Director, Audio-Visual Center.*

The Audio-Visual Center provides operators, projectors, and films to campus departments and staff members. Appropriate films are selected through preview and consultation with personnel of the Audio-Visual Center. Fourteen sound projectors are circulated from the Center.

Previews of films from outside sources are conducted regularly for the benefit of staff members on request or on the initiative of Center personnel, which includes a director and two and one-half assistants.

Professional courses in techniques of audio-visual instruction are offered both on- and off-campus.

CASE 7. UNIVERSITY OF MINNESOTA (*Enrollment 21,993*). *Data supplied by Helge Hansen, Director, On-Campus Audio-Visual Services.*

Professors in 18 of the 22 schools and colleges of the university regularly use 16mm sound motion picture films in the course of day-to-day instruction. Forty-two motion picture projectors are circu-

lated by the department. In addition, 70 sound film projectors are permanently located in schools and colleges of the campus. During the school year 1951-52, 1,060 film bookings were arranged by the department; during 1952-53, 2,100.

The Audio-Visual Education Service Center is a source of information about audio-visual materials and procedures. It assumes initiative in consulting with interested staff members who seek to encourage the improvement of teaching situations through the use of the 16mm sound motion picture film. The staff of the Center advises on new buildings, alterations on existing classrooms, and the development of new audio-visual equipment and techniques for the improvement of instruction.

CASE 8. UNIVERSITY OF MISSOURI *(Enrollment 9.080)*. *Data supplied by C. W. Ballew, Assistant Director and Instructor of Adult Education and Extension Service.*

Films used in the course of regular classroom instruction are selected on a cooperative advisory basis by staff members of the Visual Education Department and the various schools, colleges, and departments of the university. Prints are requested for preview, and interested individuals are invited in to evaluate these materials in terms of their use in known classroom situations. All services are extended without charge to any department or division.

At present 15 sound projectors are circulated through the Visual Education Department's offices. About 3,000 films were used by the various divisions of the campus last year, not including the College of Agriculture. Staff members include five full-time employees.

Professional courses in Audio-Visual Education are offered each semester on the campus, and one by extension.

The use of films on the campus has experienced a rapid growth during the past four years.

CASE 9. UNIVERSITY OF OKLAHOMA *(Enrollment 9,389)*. *Data supplied by W. R. Fulton, Director, Educational Materials Services Department.*

Fifty-four departments of the university are active users of 16mm sound films for classroom instructional purposes. The growth of film use on the campus is summarized as follows:

Year	Number of Films Used for On-Campus Instructional Purposes
1947-48	2400
1948-49	3280
1949-50	5790
1950-51	7382
1951-52	8660
1952-53	8057

The selection of films for use in class situations is a cooperative project of several full-time professional staff members of the Educational Materials Services and members of the professional staff. Films are used following recommendation by faculty committees.

Thirty-five sound motion picture projectors are circulated, 16 of which are sent out from the central service office, the rest being permanently deposited in departments. Projectors, films, and operating time are furnished without cost to departments.

Constant attention is given to improving physical facilities for classroom use of audio-visual materials. Twenty-two additional rooms have been equipped with darkening facilities within the last two years. Three members of the audio-visual staff cooperate with the College of Education in teaching one or more audio-visual courses. The audio-visual department serves as a laboratory for training prospective teachers in audio-visual techniques. Two staff members are concerned primarily with selection of materials and distribution of equipment to the campus departments. They also assist faculty members who sponsor seminars and conferences.

CASE 10. UNIVERSITY OF TEXAS (*Enrollment 13,932*). *Data supplied by Ernest Tiemann, Director, Visual Instruction Bureau.*

The Board of Regents of the university has designated the Visual Instruction Bureau as the official agency to provide informal and educational film services on the campus. This activity is financed directly out of the university budget.

It is the policy of the Visual Instruction Bureau to invite staff members of the university to preview materials and to select them in terms of their usefulness in supplementing classroom instruction.

The Bureau maintains the pool of 16 sound motion picture projectors for use by the various departments of the campus. During the school year 1952-53, approximately 8,500 400-foot reels of motion

pictures were used in on-campus instruction by 80 percent of the teaching staff.

A selection and programming department makes it possible for instructors to integrate audio-visual resources with the various topics and units which are taught in university classrooms. Faculty members frequently submit course outlines for suggestions for use of suitable supplementary films. All services are provided without cost.

Through the College of Education a pre-service teacher education program makes it possible for each student teacher to receive a minimum of 15 hours of class work in the fundamentals of audio-visual utilization.

CASE 11. BROCKPORT STATE TEACHERS COLLEGE (*Enrollment 1,136*). *Data supplied by Sherwin G. Swartout, Director, Audio-Visual Center.*

On-campus film services are provided by a central audio-visual office. Films are selected for instructional purposes by committees composed of members of the department which will probably make major use of a given film. An all-university committee, of which the audio-visual director is a member, makes final recommendations concerning the acquisition of films.

Approximately 100 instructors use nine 16mm sound motion picture projectors with increasing frequency. During the school year 1950-51, approximately 325 films were used in classroom teaching situations; during 1951-52, 535 films; during 1952-53, 817 films.

The audio-visual director serves as a member of the University Curriculum Committee and in this manner reports the appearance of new and possibly useful 16mm sound films.

Each student in the General Elementary School Curriculum is required to take an audio-visual utilization course.

CASE 12. EASTERN ILLINOIS STATE COLLEGE (*Enrollment 1,586*). *Data supplied by Arthur F. Byrnes, Director, Audio-Visual Center.*

The Audio-Visual Center is responsible for bringing to the attention of the teaching staff current film materials which may possibly supplement classroom instruction. The work of the Center is financed through a specific budget. The Center provides audio-visual services, conducts conferences with college instructional staff, and purchases or rents selected films.

Twelve 16mm sound projectors are circulated for classroom use as requests are received. For the school year ending in 1953, 1,467

films were used in the course of classroom instruction and for academic purposes.

Workshops, formal courses in audio-visual techniques, and consultation are carried on for the benefit of junior and senior teachers in training interested in the 16mm sound motion picture film as a medium for improving teaching and classroom experiences.

CASE 13. IOWA STATE COLLEGE *(Enrollment 7,617)*. *Data supplied by H. L. Kooser, Director, Visual Instruction Service.*

The Visual Instruction Service carries on a continuing search for films which effectively supplement classroom instruction. Fifteen sound motion picture projectors are circulated to the various departments. Films are screened in special projection rooms and in regular classrooms remodeled and darkened.

Selection of suitable supplementary teaching films is made by Visual Instruction Service staff members in cooperation with members of the campus instructional staff. While all sound projection equipment is centered in the office of the Visual Instruction Service, the equipment is placed with departments as needs arise.

CASE 14. SOUTHERN ILLINOIS UNIVERSITY *(Enrollment 4,163)*. *Data supplied by D. A. Ingli, Supervisor, Audio-Visual Aids Service.*

The Audio-Visual Aids Department through its staff carries on consulting conferences with interested members of the campus instructional staff. Seventeen sound motion picture projectors are currently in use among the campus departments, and the dramatic increase in the number of films used in the course of day-to-day instruction is described in the following chart of campus classroom utilization:

Year	Campus Film Use, 400-Foot Reels	Previews, 400-Foot Reels
1947-48	2,200	800
1948-49	3,000	1,500
1949-50	3,900	3,200
1950-51	4,600	4,000
1951-52	5,200	5,600
1952-53	6,800	6,500

Two faculty members confer with instructional staff personnel in attempting to correlate worth-while 16mm sound films with course

of study objectives. Formal course work in the utilization of the 16mm sound film in instruction is carried on in methods classes organized for the improvement of instruction through audio-visual means.

CASE 15. ST. CLOUD STATE COLLEGE (*Enrollment 1,716*). *Data supplied by Richard Mitchell, Director, Audio-Visual Center*.

Two full-time staff members help guide the use of films as supplementary educational experiences in regular on-campus teaching situations. The audio-visual consultant frequently observes film utilization being carried on and suggests possible improvements in technique. Seven sound motion picture projectors are in use during on-campus teaching situations. A new audio-visual center provides two classrooms uniquely designed to facilitate the use of films and other audio-visual materials in instructional situations.

Of the 110 staff members of the college, 66 are regular users of educational sound films in classroom teaching at the rate of 60 titles a month.

The audio-visual staff of two full-time faculty members carries on a continual examination of courses of study, classroom visitation, and consultation with the teaching staff to suggest how existing sound motion picture films may be correlated with current classroom instruction.

From three to eight sections in audio-visual methods *per se* attract an enrollment of 250 students annually.

Most classrooms on the campus have opaque window shades for daytime use of film materials during instruction.

CASE 16. PENNSYLVANIA STATE COLLEGE (*Enrollment 11,647*). *Data supplied by Irving Boerlin, Director, Audio-Visual Library*.

During the 1952-53 school year 4,658 films were used in the course of classroom instruction on the campus of Pennsylvania State College.

Thirty-eight sound motion picture projectors are used on the campus. While all schools of the campus utilize films, most continuing utilization is carried on in the schools of education, liberal arts, physical education, engineering, agriculture, home economics, and the Extension Division.

Services are carried on by a full-time campus scheduler, two technicians, and twenty part-time projectionists. Films for instructional purposes are selected by the assistant supervisor of the service in cooperation with faculty committees and individual professors.

CASE 17. SAN DIEGO STATE COLLEGE (*Enrollment 4,303*). *Data supplied by James S. Kinder, Coordinator, Audio-Visual Services.*

San Diego State College provides complete and free film selection and use service to all departments and faculty. All audio-visual equipment, supplies, and materials are housed in the offices of the Audio-Visual Service which operates under an independent budget. No charges of any kind are made.

On recommendations from the various departments the Audio-Visual Service is asked to purchase materials within allotments previously established.

Twenty-four sound motion picture projectors are used by the various departments to project close to 6,000 16mm sound films per year. In 1951-52, 5,750 film titles of all lengths were used among the several departments of the campus mostly for classroom teaching purposes.

The Audio-Visual Center encourages the unrestricted use of film materials by student teachers. Education students take courses in audio-visual methods. The work of the campus Audio-Visual Service Center is carried on by a coordinator, a secretary and scheduler, a technician, and several assistants.

CASE 18. SAN JOSE STATE COLLEGE (*Enrollment 6,139*). *Data supplied by Richard Lewis, Director, Audio-Visual Service Center.*

The College Audio-Visual Center provides 16mm projection service to campus classes in addition to other audio-visual services. Thirty-nine 16mm sound motion picture projectors are used in projecting films in classroom instruction situations and in the conduct of courses in methods of audio-visual instruction. A teacher education program in audio-visual education provides, among other things, instruction in the operation of equipment and the utilization of the 16mm sound film in the improvement of teaching.

During the school year 1952-53, 4,017 16mm sound films were used in on-campus situations.

Audio-Visual classes were carried on as follows: regular session, 12 sections; summer session, 15 sections; extension teaching, 10 sections.

The Audio-Visual Center carries on conferences with faculty members which result in the increased use of 16mm sound films to enrich instruction and in the acquisition of new films.

These responses reflect the film utilization practices of a group

of colleges and universities serving upwards of 150,000 students. The general impression is, of course, that alert and imaginative college and university professors everywhere are seriously exploring and using a new communication technique in the conduct of age-old as well as contemporary classroom objectives. From many quarters come accounts of unique experiences in the utilization of the 16mm sound film.

Among the several trends that have been mentioned—increasing enrollment at the college and university level, the changing nature of the audience, and the widening ranges of individual interests, abilities, and general aptitudes—one thing emerges with a degree of fascination and effectiveness which cannot be denied, that is, the increasing attention which imaginative teachers are giving to the ever-increasing numbers of sound motion picture films which capture the techniques of modern communication that lead to clarity of explanation, vividness of understanding, and lastingness of retention. Just as the audience is changing, so must the search for techniques of communication continue. This is happening.

Today there are virtually few colleges and universities which do not maintain a "school press" organized to publish research, investigation, and philosophy through which mankind can become increasingly uplifted. Closely paralleling traditionally organized university press and graphic arts departments is the newest higher education communication department, the 16mm sound motion picture film producing unit. Organized to communicate important ideas, not in printer's ink but rather in the format of the 16mm sound motion picture film, university film production departments across the nation are accomplishing amazing professional production of 16mm sound motion picture films mostly in the documentary format.

Within the last decade the University Film Producers Association has come into being. Through the activities of this group the key purposes of a new communication means in the college and university area have been explained as those which will further and develop the potentiality of the photographic and recording art in improving university and college instruction and communication. The University Film Producers Association serves as a central source of information on sound motion picture film production engaged in by educational institutions. It further seeks to provide a means for the sharing of ideas and the exchange of ideas and information organized and accomplished by member university film production groups.

Current activities of university film production groups encom-

pass: (1) the 16mm sound motion picture documentation of university research, social planning, and original creative service; (2) periodic accounting for, or reporting educational stewardship through, 16mm sound motion picture film format.

Examples of the first kind of activity are frequent and dramatic. The University of Iowa has pioneered in the creation of films which document original ideas and teacher training, research techniques in medicine, and time and motion studies in engineering. The University of Missouri Film Production Department has documented research findings of its experimental agriculture. The Indiana University Audio-Visual Center documents filmic explanations of its philosophies and practices in education, art, and history. Ohio State University has documented techniques developed in the school of medicine, the department of speech, and in home economics.

Similar specific documentation has been accomplished in the 16mm sound film production departments of the University of Minnesota, University of California at Los Angeles, University of Southern California, Pennsylvania State College, University of North Carolina at Chapel Hill, Texas University, University of Nebraska, Syracuse University, University of Virginia, University of Wisconsin, Western Reserve University, University of Florida, and University of Georgia, to mention but a few.

The second kind of film production activity varies from a 16mm sound motion picture report to the people of the state from the president of the University of Minnesota entitled *From the President's Desk*, to descriptive accounts of what to anticipate during enrollment in the University of Oklahoma under the title *Your Next Step* and *You and O.U.*, both produced by the University of Oklahoma for high school graduates of that state.

The idea of reporting about university and college activities to the people of the state takes on new dimensions when we consider the possibilities included in 16mm sound film format. That the idea is rapidly being explored by colleges and universities is evident by the fact that during the biennium 1951-53, it was possible for the writer to locate forty-four films produced in the stewardship reporting area alone.

Persons involved in university and college sound motion picture communication techniques believe that, as the writer of yesterday expressed his thoughts with pen and paper, the "writer" of today is successfully exploring the possibility of taking camera in hand and

expressing his ideas through the 16mm motion picture. A new communication device is at hand. Yet in its infancy, it foretells of rapid gr·wth an.d importance.

informal education

Robert Schacht

THE TWO PRECEDING chapters have surveyed the role of the 16mm motion picture in public schools, colleges, and universities. If the educational film has come of age anywhere, it is probably in the classroom. It is here that the necessary equipment can be found, for this that most of the 16mm films have been produced, and here that most of the persons who use this educational tool have the most training or supervision. While the use of the motion picture on the college or university campus has not as yet become commonplace, great strides have been made in the last five years under the guidance of professional educators.

As we turn now to a consideration of the role of the 16mm film in informal education, it brings to mind the story of the blind men and the elephant. Depending on what area of the field is studied, which units are reported as examples, and what standards are used for judgment, the conclusions drawn by any group of reporters are likely to be as varied as the blind men's conceptions of their elephant.

Generally, however, it would appear safe to say that while the 16mm motion picture may be thirty years old mechanically, its use in informal education is much less mature. It is only recently that producers have been willing to invest substantial amounts to produce films especially for this limited market. The many problems of distribution offer a considerable barrier to the local church, club, or labor union. In spite of the numbers of projectors in every county in the United States, they are practically, if not theoretically, unavailable to many local program chairmen. And if the right group gets the right film and a projector and an operator for the right meeting, it is still the exception that a member of the group knows how to use this educational tool to good advantage with his group.

This pessimistic paragraph is written in full knowledge of the considerable use of the 16mm film reported by its enthusiasts. As measured against where we were thirty years ago, the progress that has been made is encouraging indeed. As measured against the potentialities of this medium to promote an intelligent understanding of the crucial problems of our day and to motivate the action necessary to their solution among the millions of persons in the audiences referred to in the following chapters, this progress leaves much to be desired.

There are encouraging evidences, however, that our long "tooling-up" process has progressed to the point where we can enter the second thirty-year period with confidence. The purpose of this chapter is to point out some of the general reasons for this faith in the future of the 16mm film in informal education. Subsequent chapters will deal in more detail with the use of the motion picture on television and in national associations, rural education, public libraries, religious education, museums, industry, labor education, and government.

One of the most encouraging aspects in the promotion of the use of the 16mm film in informal education has been the role of the university. Arising out of the natural concern of the colleges of education over the use of audio-visual materials in the classroom, this interest in the nonacademic use of the 16mm film has influenced research and practice in many of these related areas.

In the spring of 1946 the Institute of Adult Education, Teachers College, Columbia University, published the first volume of *Film Forum Review*, a quarterly devoted to the use of motion pictures in adult education. While this helpful publication was discontinued at the end of three years, it made a unique contribution to the intelligent use of the motion picture in informal education.

Many universities operate a 16mm film library and have made not only their films but their professional advisory services available to the many agencies of informal education. University staff members have served as audio-visual consultants to a wide variety of organizations on the national, state, and local levels. University staff members, acting in their individual as well as official capacity, have edited many magazines and written many books and articles useful in promoting better film utilization among informal groups.

An example of the role of a state university, through its extension division, in promoting the use of films in informal education is

the University of Wisconsin. In 1946 the Extension Division added to its staff a full-time Adult Program Specialist to assist adult groups with their use of films. Its Bureau of Audio-Visual Instruction houses the film library of the agricultural extension workers serving rural groups, the film library of the State Board of Vocational and Adult Education serving adults in day and evening classes, the film library of the Safety Division of the Motor Vehicle Department, and the film library of the State Office of Civilian Defense. This Bureau also supplies the films for the film circuit operated by the Wisconsin Free Library Commission and many of the films used by the American Heritage Project of the American Library Association in Wisconsin.

It is impossible to estimate the total impact of the many ways in which universities are promoting and strengthening the many agencies of informal education in the selection, distribution, and utilization of the 16mm film. But as great as this influence is now, it appears that it will multiply geometrically in the years ahead unless restricted by budget curtailments.

The use of the 16mm film in the more or less formal aspects of school experiences—those of the classroom, taught by an instructor and usually offered for credit—is reviewed elsewhere. School has its informal side, too, both in the grades and in adult education, where films are being used increasingly.

Perhaps the most traditional use of the 16mm film in the school's program of informal education is that of the semi-entertainment semi-educational assembly film. These films fall into three general types: the sponsored general interest film, the 16mm editions of Hollywood films of several years back, and the recent news films edited for school purposes. While some of these films relate to the content of formal courses, such relationship is more or less incidental, and the films are justified by the contributions they make to general education.

Another growing use of the 16mm film in informal education in the schools is in the so-called extracurricular activities, which include athletics, school clubs, and school parties and dances. These films may be instructional, as in such skill areas as athletics, photography, dancing, science, first aid, and handicrafts. They may be attitudinal, such as to serve the guidance purposes of social clubs. They may be solely entertaining, such as comedies or travel films used in programming a school party.

These same kinds of uses are seen in the informal education

offered in day and night school classes for adults. In the typical adult classroom situation, whether formal or informal, the problems of selection and utilization of audio-visual materials present difficulties different from those faced by the grade or high school teacher. Most instructional films have been produced with the grade or high school student in mind and to fit into the framework of the traditional subject-matter organization. Adults frequently have difficulty in identifying themselves with such films and in responding to the more or less academic approach which characterizes most of them. The problem of selection is easier in those fields in which many excellent films have been produced for adult use by various agencies in promoting production for defense during the last war.

In a growing number of communities the adult program of the public schools includes study and discussion groups in political, social, and economic affairs. The number of films appropriate to such purposes has increased markedly in the last several years; this is especially true in such areas as child development, mental health, world affairs, and political processes. The big challenge here is programming. While good films in a growing number of areas do exist for informal adult use, it is no small matter to bring people, subject, film, reading material, resource persons, and discussion leader together in a way to provide satisfying and significant learning experiences. This is not only a problem of informal education in the public schools; it is even more a problem for the effective use of the film in the various agencies considered in other chapters.

Some adult schools are realizing the necessity of offering assistance to group leaders in the effective use of the film in adult education. But effective film use depends upon effective programming and effective discussion processes. These schools are consequently offering classes, courses, workshops, and clinics which help to develop these competencies for group leaders who wish to attend. In some cases these courses are offered in cooperation with other agencies—such as the public library, local college, or the university extension division.

Following is an example of this kind of education of leaders in informal adult education carried on by the adult schools. A local adult school arranges with the university extension division to offer a leadership training course. The university furnishes the staff and materials, the local school provides the facilities and is responsible for recruiting the class. The content includes programming, discussion techniques, use of audio-visual materials, parliamentary procedure,

and other subjects desired by the participants.

Programming film discussions becomes less of a problem when the group uses what is commonly called a "package program." Two outstanding examples of these have been produced by the Experimental Discussion Project of the Fund for Adult Education, distributed by the FILM COUNCIL OF AMERICA, and offered locally by adult schools and many other types of adult organizations. These film discussion programs are entitled *Great Men and Great Issues* and *World Affairs Are Your Affairs*.

These paragraphs have described the growing use of the 16mm film in the informal educational programs of the schools—grade, high school, and adult. A number of factors substantiate the prediction that this use will continue to grow. These include:

1. A growing recognition on the part of administrators and teachers of grade, high, and adult schools that the purposes of the informal aspects of their educational programs can best be served by enlisting the aid of all appropriate tools for learning. Carefully selected motion pictures intelligently used have demonstrated their appropriateness in imparting information, demonstrating skills, developing attitudes, deepening appreciations, and motivating action.
2. An increasing production of the kinds of films that lend themselves to these purposes, encouraged by the larger number of actual and potential users.
3. A growing number of schools serving an increasing number of persons in an expanding variety of ways.
4. More teachers trained to use audio-visual materials, more equipment available, more consultative services offered teachers in formal education. This personnel, equipment, and service "spill over" into informal education.

Each night of the week in every community from Maine to California people are going to meetings. These millions of people belong to the many organizations which the American people use to serve their individual and collective needs. These varied needs confront the program planner with a tremendous responsibility in selecting content and method of presentation for any given meeting. How does the educational film contribute to the programs of parent-teacher groups, women's organizations, service clubs, veterans' groups, and the many other categories of adult and youth groups to which so many of us belong?

The *Film Counselor* of June 1952 estimates that over one hundred million people belong to over two million local groups affiliated with some seventy-five hundred national organizations. This adds up to a lot of programs which must be planned and presented. Of these millions of programs, one would think that a good number of them might profitably use a 16mm educational film now and then. Many of them do. There may even be a few program planners who use motion pictures where another type of program might be more appropriate.

It is much more common, however, for meetings to fall short of their possibilities because no one knows how to select, secure, or use an educational film. The *Film Counselor* estimates that less than 10 percent of the potential audience now use films even occasionally. Road-blocks to effective film usage have been suggested above, along with some approaches to their solution. This chapter will report selected programs and problems of a number of groups not covered in other chapters.

PTAs have come a long way in the use of the 16mm educational film as part of their study programs. This is due in part to their long-time interest in the entertainment film and in part to the ready availability of equipment and experienced personnel in the local schools. Equally as important, however, has been the production of a considerable number of high-quality films available in the different areas of PTA concern. In the broad area of health and safety, moreover, these films have usually been available free through the film libraries of the various state boards of health. National and state PTA audio-visual chairmen have recruited the assistance of college and university specialists in this as well as in other fields of learning. Film libraries have offered preview opportunities which have resulted in more appropriate selection of the motion pictures used. These factors are responsible for a very encouraging picture of present PTA use of the 16mm film.

The combination of factors listed above has not been present in most of the other areas of informal adult education. As a result, the women's clubs, service clubs, music clubs, patriotic and veterans' organizations, and the many other categories of adult groups have not reached the same degree of maturity in using educational films.

Meetings held in homes or clubrooms present several obstacles to film use, not the least of which is that a projector often must be borrowed or rented, carted and carried and set up in space which is usu-

ally inadequate. Meetings held in churches or libraries have an advantage in so far as more and more churches and libraries are acquiring 16mm equipment which groups using those facilities may oftimes use.

The traditional service club program pattern calls for a speaker and a definite closing time. These habits and the dining room arrangement present obstacles which are only slowly being overcome. The typical women's club program features a "paper" presented by one of the members or, in the case of the larger clubs, an outside speaker. As more and more films appropriate to the interests of these groups are becoming available, significant inroads are being made into the program patterns of music clubs, women's clubs, men's service clubs, and veterans' and patriotic organizations.

Continued progress in promoting effective film use by these many groups depends upon a number of factors. These include:

1. Convincing demonstrations that carefully selected motion pictures can contribute significantly to the going programs of these organizations.

2. Practical accessibility of equipment and films at a cost which is within the meager budgets of these organizations.

3. Sufficient familiarity with the mechanics of film projection so that members of the organization feel competent to operate the machine.

4. Satisfying experiences with the use of films without outside help which will convince group leaders that in some areas motion pictures contribute to better programs than do existing patterns and that the contribution of the film is worth the time, energy, and money involved.

Those of us who have experienced the role that appropriate motion pictures can play in fulfilling the program content and method responsibilities of group leaders must help other persons with program planning responsibilities make this same discovery. While some of these persons can be reached individually, more provision must be made for providing collective experiences for groups of club leaders. We have previously mentioned the responsibilities assumed by universities, adult schools, and libraries. Local film councils have attempted to do this with limited success. The organizations themselves have done and can do more through their state and national organizations by providing personnel and instruction at conferences and workshops.

Progress has been made, and will continue to be made when we who would promote 16mm film use recognize the factors listed above and work collectively to accomplish them.

Few if any producers have made much money out of the sale of 16mm educational films. Each title released represents a considerable investment in a product the marketability of which has been limited by the various obstacles suggested above. Until the demand for a specific title reaches the point where the cost of production can be spread over a large number of sales of prints, such cost must be recouped by a high profit per print, by a subsidy to the producer, or by both.

Experimentation in the production, distribution, and utilization of the 16mm film represents a type of investment which someone has to make. Producers and distributors are experimenting constantly to discover how to make films for which there is an immediate and real, not potential, demand and how to get them onto the market. Their failures are reflected in the bankruptcies, insolvencies, and submarginal operators that have been somewhat characteristic of this industry. The producers and distributors are learning, however, by these expensive experiences, and their lessons are reflected in the improved quality of production and the sounder financial condition of the industry.

Experimentation in utilization is an area which is also expensive and likely to be undertaken only by educational institutions as an aspect of research or by agencies subsidized for this purpose. This chapter will report some of the ways in which various foundations have encouraged and supported production and utilization of the 16mm film in adult education. In emphasizing foundation support, we do not mean to ignore two other types of subsidy which have contributed significantly to the progress that has been made in the development of the 16mm educational film. One such source is the commercial sponsors who have spent hundreds of thousands of dollars in research and production to discover how to make effective films, how to distribute them to make them easily available, and how to use them to their optimum advantage. Much of what has been learned for the economic advantages of these sponsors has been applicable to promoters of the noncommercial films.

The other source of considerable subsidy in research in these same areas has been the many government agencies which have depended upon the 16mm film to promote their educational programs. That story is told in another chapter. The significance of their experi-

ments and experiences has not been lost on other film producers and users. The main part of this story, however, is the support of foundations. The account below is illustrative, and should not be interpreted as evaluative or complete.

CARNEGIE CORPORATION

One of the earliest foundations indicating an interest in the 16mm film and other audio-visual materials was the Carnegie Corporation of New York. A partial listing of its grants is as follows:

1931 Harvard University, in cooperation with University Film Foundation, $25,000 for "research in uses of sense aids in education."
1935 International Missionary Council, $55,000 for a study of cinema in the educational and cultural adjustment of African natives. Later supplemented by $5,500.
1938 American City Planning Institute, $50,000 for production of *The City*.
1939 American Association for Adult Education, $8,000 for film forums conducted by the People's Institute, United Neighborhood Guild (Brooklyn, New York).
1940 American Association for Adult Education, $6,000 for support of a program in visual education in the field of economics, conducted by Workers Educational Association of Canada.
1940 Publication of *Motion Pictures in Adult Education* by T. R. Adams. Funds provided by Carnegie Corporation as part of its support of the AAAE.
1941 American Library Association, $2,000 for an experimental program of film forums.
1947-49 American Library Association, grants totaling $59,000 to support a film advisory service.
1948-50 Film Council of America, grants totaling $36,000 for support of its programs.
1948 Cleveland Public Library, $25,000 for a three-year demonstration of film distribution.
1948 Missouri State Library, $15,000 for a three-year demonstration of film distribution.
1949 University of Iowa, $2,500 for the film *Chautauqua*.
1950 Louisiana State Library, $5,000 for a catalog of free films available in Louisiana.
1951 University of California, $28,000 for training librarians in dealing with audio-visual materials.

THE ROCKEFELLER FOUNDATION

The Rockefeller Foundation gave considerable support to several film projects during the period 1935-1944. One of the major recipients was the Museum of Modern Art in New York City. Grants were made in 1935, 1938, 1940, and 1941 to establish and maintain a library of

significant motion pictures to preserve the outstanding examples of cinema art. These grants totaled approximately $265,000.

In 1942 an additional grant of $25,000 was made to the Museum of Modern Art and the Library of Congress to develop plans for handling, cataloging, storing, and preserving films deposited with the Library of Congress under the copyright laws.

From 1939 to 1944, $263,600 was appropriated to the American Film Center, which was set up as a central agency for promoting and developing the production, distribution, and use of motion pictures for educational and cultural purposes. Some of the later grants were to establish a Division of Programs and Exhibits and to explore possibilities in the use of films for teaching medicine and public health. The American Film Center collaborated with the Educational Film Library Association to publish *Film News*.

In an effort to develop an international exchange of educationa films, two grants totaling $36,980 were made in 1939 and 1941 to the National Film Society of Canada and one grant of $7,500 was given in 1939 to the National Committee of the United States of America or International Cooperation.

The New School for Social Research was the recipient of two grants: the first, in 1940, of $20,160 for experimental demonstrations of the use of music in film production; and the second, in 1941, of $5,000 for an analysis of the role of film in wartime communication.

ALFRED P. SLOAN FOUNDATION

The most ambitious film program of this foundation has been the production "of a series of short cartoon films, in color, which would portray simple economic truths about the American system of production and distribution in an interesting and entertaining manner." This quotation is from page 26 of the foundation's report for 1947-48. A series of grants which by 1950 had reached $597.870 was made to Harding College, Searcy, Arkansas, which in turn contracted with John Sutherland Productions, Inc., to make the films. Approximately ten films were made and released, first through Loew's, Incorporated, and later in 16mm form.

The Maurice and Laura Falk Foundation of Pittsburgh contributed $75,000 in 1948 and $75,000 in 1950 to the Sloan Foundation to be used for this project.

THE FUND FOR ADULT EDUCATION

In April 1951 the Fund for Adult Education was established by the

Ford Foundation. By June 30, 1953, it had given considerable financial support to programs which promoted the use of the 16mm film in adult education.

Through its Experimental Discussion Project it developed two film discussion series, *Great Men and Great Issues* and *World Affairs Are Your Affairs*. These programs are now being distributed through the FILM COUNCIL OF AMERICA, which was given two grants totaling $88,500 for this purpose, and a grant of $320,000 to promote the general use of films. Experimental discussion groups with young adults using these two series are being promoted by the National Board of Young Men's Christian Associations, the National Board of Young Women's Christian Associations, and the National 4-H Club Foundation of America, Incorporated, under appropriations of $12,-000, $12,000, and $15,000, respectively.

The American Heritage Program of the American Library Association is operating under a $400,000 grant from the Fund, and films are available for use in the many discussion groups it sponsors.

Portions of grants made to the Educational Television and Radio Center, Iowa State College (WOI-TV), and the Lowell Institute will be used to produce 16mm films and kinescopes for television purposes.

Evidence reported in this chapter should leave the reader, who will remember the rather pessimistic note upon which this chapter began, with a feeling of optimism concerning the future role of the 16mm film in informal adult education. Foundations have been generous in their support of various facets of 16mm motion picture production, distribution, and utilization. Universities are providing professional leadership and increasingly effectve machinery for distribution. Adult schools are using films in ways which should promote the effective use of motion pictures in the more informal areas of adult education.

And finally, the influence of these forces is being felt in the many and varied groups of adults and young people in all parts of America. As the local PTA group, for example, finds rich rewards in the intelligent use of carefully selected motion pictures in its program, its members will want to use this same effective tool for learning in their other associations. The educational film has come of age. A future rich in promise awaits those who will take advantage of it.

IN THE BRIEF SPACE ALLOWED THEM our authors have painted a landscape view of three broad areas of film utilization: industry, farm, and labor. Their insight into the special needs of these groups leads us to the following predictions:

Forecast for industry: More films of a non-advertising nature, continued wide distribution through tv, and increased support on the part of industry of the 16mm field regardless of new developments in electronics.

Forecast for farm: Film utilization for specific program objectives to a much greater extent than formerly, greater availability of production equipment, and of personnel especially trained for rural film utilization, establishment of film and film equipment circuits.

Forecast for labor: With union membership at an all-time high, labor will continue to offer one of the most extensive potential audiences in the expansion of documentary film use provided more attention is given to the specific needs of this subject-interest group.

3
the wheel, the plow, the hands

industry

Leo C. Beebe

WE CANNOT BEGIN to comprehend the impact of business and industry upon the medium of 16mm motion pictures if we start at so recent a date as 1923, the year the 16mm film actually came into being. Industry's experience with the motion picture dates back to the turn of the century. As early as 1897 Columbia Bicycles and Dewar's Whiskey were advertised on an outdoor screen at night in New York City. The film was, of course, 35mm but I feel you cannot divorce 16mm from 35mm except for purely technical considerations.

In 1899, according to H. C. Gibson, "The North West Transportation Company commissioned a photographer to make 8,000 feet of film covering the Alaskan gold rush for showing at the Paris Exposition of 1900." The United States Steel Corporation made a nontheatrical film entitled *An American in the Making* in 1912. Both the Lackawanna Railroad and the Great Northern Railway also sponsored films during this period. Other business film pioneers were International Harvester, Caterpillar Tractor (which produced an experimental color film in the '20's), Swift & Company, and Ford Motor Company. Film footage in the Ford vault covers the early 1900's, and in 1916 Henry Ford began issuing a series of educational films to theaters throughout the country for free use as newsreels. To carry out this program the Ford movie lab turned out half a million feet of film a week and by 1917 about five million people were seeing these films every week. The first American documentary film—considered by many the greatest—was Robert Flaherty's *Nanook of the North*. It is worth noting that this film was sponsored by a fur company (Revillon Freres) in 1922.

The first training films of any consequence were produced for the U.S. Armed Forces in World War I. The Army used sixty-two films on such subjects as *The School of the Soldier* and *Elements*

of the Automobile. Since some of these pictures had industrial themes they were produced either by or in cooperation with business and industrial organizations. The Navy also had a few training films, although it wasn't until World War II that this branch of the service began to make full use of the medium. Acceptance of motion pictures as a training aid by the Armed Forces gave new impetus to the use and development of the medium by business and industry as well as other institutions.

Accelerated growth of the medium following the war led to the introduction of 16mm acetate base (safety) film in 1923 and before the end of the year cameras and projectors were available for the new width. Eastman Kodak marketed the film in a "reversal" stock the next year, thus adding another economy to an already economical package. The new features—safety base, smaller size, and increased portability of equipment—proved attractive to industrial film users but their universal adoption was not immediate. Obviously, production and distribution of films in the new size could progress only as new projectors became widely available to show them.

Spectacular growth and development of the 16mm film would await the new markets of World War II and the lush postwar years. Meanwhile industry continued to exploit the 35mm medium for practical purposes. Chevrolet, for example, in 1924 began extensive production of 35mm automotive sales and service promotion films and slide films. This program continued successfully for several years and has since become an accepted practice throughout the automotive industry. Motion pictures today are one of the most effective means of communication between automobile companies and their dealers, or for that matter between nearly all large industrial producers and their dealers. The emergence of the 16mm film in 1923 made it possible for more and more business and industrial organizations to use the motion picture in the conduct of their business. In fact the 16mm film opened up new markets for hundreds of companies that otherwise might never have ventured into the motion picture medium.

American industry expanded tremendously in the eleven years following the first World War. As business expanded it became more complex and there were mounting problems of communication. Meanwhile the motion picture also was making advances and was strengthening its appeal to more and more businessmen as an effec-

tive means of communication. Technological advances, like the 16mm film and its allied equipment in 1923, sound-on-disk in 1927, sound-on-film in the years immediately following, were adopted by industry as they became commercially practical. Sixteen-millimeter Kodachrome, introduced in 1935 by Eastman Kodak, and developed as a duplicating material in 1938, greatly increased the appeal of motion pictures to business executives, who naturally prefer to show their products in color.

Any remaining doubt that the motion picture would prove its worth in industry should have been dispelled once and for all during the depression of the thirties. Business organizations, trimming all but the most essential costs, actually stepped up film production to put more wallop into their sales messages. New sponsors came on the scene for the first time. Such well-known names as Aetna Life, Kenwood Mills, Bell Telephone, Socony-Vacuum, Armour & Company, and General Mills, to name a few, became commonplace on movie screens throughout the country—and the archives of these companies will reveal how well the business film answered the challenge of competition. Any business film executive today who faces the buyer's market with fear and trepidation should study the record of the thirties. The business film proved its mettle during that period, and we can take courage from the record.

The World's Fairs of that decade (Chicago, New York, and San Francisco) were excellent test laboratories for industrial motion pictures and other audio-visual displays. The film today is an integral part of most large industrial shows and exhibits.

Undoubtedly the greatest stimulus to the use of 16mm films— not only in industry but in all fields—was World War II. For the first time in history more than 15 million American men and women in uniform had to be conditioned in the shortest possible time to the skills and attitudes of waging war. And even more millions of American workers faced the same indoctrination in new industrial techniques to produce the equipment to wage the war. Without a doubt, one of the most effective tools used in this technical and psychological conversion of the nation was the motion picture.

The versatile 16mm film saw action in World War II as an entertainer, a training aid, an opinion former, a psychological conditioner, and a disseminator of information and ideas of all kinds. The job of quickly producing films to do all these things at home and abroad exhausted all the creative talent, all the technical know-

how, and all the facilities of the infant 16mm film industry. Hundreds of new writers, directors, cameramen, editors, and technicians were called into the fold. Despite the shortages of time, personnel, equipment and materials, the job was done. The 16mm film business mushroomed.

Industry hired and trained film personnel overnight. They produced hundreds of films even before they knew how to use them. Sixteen-millimeter films on such wide-ranging subjects as combat fatigue and aircraft engine testing carried vital messages to soldier and civilian alike wherever they were and whatever they were doing. The masses of people could be informed, instructed, or influenced with minimum interruption of the job they were doing.

Regular film showings to large groups of employees became part of the daily routine in hundreds of industrial firms in World War II. *Business Screen* magazine reported that ". . . more than 3,500,000 workers monthly, in factories and shipyards, are viewing motion pictures produced and distributed by the Navy's Industrial Incentive Division. . . . Two years of this program have demonstrated the vital role the motion picture medium is playing in stimulating production. . . ." Training films were used in industrial classrooms to condense precious days and hours of training time into minutes. During lunch periods and between shifts workers saw films of our fighting forces in action against the enemy. These battleground films brought the war home to the production front and inspired workers to give their best effort to the job. The result was more work with fewer accidents, less waste, and less absenteeism.

But industry and the military weren't the only ones to produce films during the war. Nearly every institution with a message to impart got into the act. The 16mm film cleared the way. For example, the U.S. Office of Education produced some 457 visual aid kits, each consisting of a 16mm motion picture, a 35mm slide film, and an instructor's manual. Subjects ranged from shipbuilding, wood- and metalworking, and the use of precision gauges, to supervisory procedures and the training of blind and other handicapped workers.

As we have seen, the use of motion pictures by industry up to this time was confined largely to training and product promotion films. Training films grew even more popular during the war, but the stream of product promotion films ebbed to a mere trickle. The defense effort removed many civilian products from the domestic

market and left many companies in the position of having no new
product to promote to their dealers or to advertise to the public at
large. Tanks and jeeps, for example, began rolling off assembly
lines in place of shiny new automobiles. But tanks and jeeps have no
inherent appeal to the average American family, and besides the
market for such products was already assured by the nation's tre-
mendous war effort. Obviously, there was no need to advertise war
material through conventional mass media.

Industry, however, had long since learned the importance of
keeping its name and its product in the public eye, and had poured
great sums of money into advertising and public relations programs
to help win public confidence and respect. Even though today's
market was secured by defense contracts, industry realized it could
not afford to ignore the consumer who would be back in the market
tomorrow. So industry kept up its contact with the public, during
the war and in the period of shortages that followed, through what
has been broadly termed "Institutional Advertising." The shift was
from product promotion to company promotion, and with this shift
in emphasis the so-called institutional motion picture came into
prominence. Companies began telling the inside story of their organ-
ization, their policies, their objectives, and their operation. The
inherent drama and fascination of American business was recorded
on 16mm film and transmitted to an ever-growing audience of stu-
dents in classrooms, church groups, women's clubs, service clubs,
labor groups, and many others.

Even the most avid spokesman for industry must admit that
many of these early institutional films were self-centered and bla-
tantly commercial. Many of them were ill-conceived and poorly
produced. Nevertheless, they carried an important message to an
American public that was, and I'm afraid still is, tragically ignorant
of the basic economic facts of our business system. This ignorance
came into sharp focus after the war when our critics surged into
prominence and encountered far too little intelligent resistance.
Despite its shortcomings the business film can be used as a device
for dissipating economic ignorance, and, more important, it should
be used as a vital part of a positive program of economic education
which this country needs so badly.

Following the first avalanche of self-eulogizing films, business
began to take a new approach. We began to get sponsored films,
featuring not only the business of the sponsors themselves, but also

featuring other facets of life in which the sponsors had an important interest. The field for institutional films began to open up. For example, transportation companies produced colorful travel films, such as Greyhound's *Amazing America*—easing the commercial stigma by exhibiting its buses only as props in an occasional scene. The threat of communism brought on a wave of patriotic films such as Nash-Kelvinator's *Of This We Are Proud,* and Standard Oil of New Jersey came out with Flaherty's *Louisiana Story,* a beautiful and sensitive documentary with almost imperceptible commercial overtones. The business film began to take on a new and more pleasing look.

The postwar prototype of the new institutional film—reflecting industry's enlightened approach—might well have been Swift & Company's *Big Idea.* This picture artfully combined the company portrait with a potent free-enterprise message combating Communist propaganda. The fine quality and superior technique employed in this picture and its modern counterpart will continue to reflect credit upon their sponsors.

Now let's look at the evidence today that points up the dominant role of business and industry in the nontheatrical film field. *The Encyclopaedia Britannica Book of the Year* for 1953 says, "The increasing use of motion picture films for purposes other than entertainment was keeping pace during 1952 with the mounting totals of 16mm sound projection equipment sales to the specific fields in which these films were used. Leading all these fields, both as a user of 16mm equipment and as a purchaser of original film productions, was U.S. business." *Film World* magazine's *Film and Industry Directory* for 1951-52 lists 1,084 individual film sponsors. Of these, about 751, or 69 percent, represent business and industry. The others represent sponsors from the religious, educational, government, medical, and social science fields. We should remember too that many of the latter institutions are subsidized in part at least by business and industry. Charles H. Percy, president of Bell and Howell Company, has estimated that business firms spent 250 million dollars on their movie programs in 1953.

The U.S. Office of Education reports that of the 2,660 16mm film libraries in the United States 463, or 17.4 percent, represent industrial firms or trade associations. Although schools and audio-visual dealers have more libraries, their shelves contain large numbers of business films. We can see from these statistics that industry's dom-

inant role is that of sponsor-producer rather than distributor, although many companies maintain extensive distribution facilities.

Collectively, business and industry's preoccupation with the 16mm film transcends that of all other sponsors combined. Business organizations sponsor, create, promote, and distribute films for such wide-ranging purposes as advertising, sales promotion, employee training and information, sales training, public relations, point-of-sale aids, and technical aids (high speed, time lapse, time and motion study, instrumentation). But despite its many other industrial uses, the one overriding value of the motion picture in business is sales, and in the final analysis sales potential is the criterion business management uses to measure the film's effectiveness. Industry has always produced more films for sales than for any other purpose and undoubtedly will continue to do so. *Dun's Review and Modern Industry* reported in August 1953 that ". . . an estimated 100,000 motion pictures and slide films on the topic of selling have been produced in the last thirty years." To continue producing sales films at this rate is the greatest tribute industry could pay the medium and we can be sure the great growth of the 16mm medium is due in no small measure to the confidence industry has in the sales potential of the motion picture.

Business Screen magazine (undoubtedly the best single source of information on business films) reported that more than 1,500 films were made in 1952 by 126 key producers, and that at least 75,000 prints will be used in distribution of these pictures. This represents an increase of about 13 percent over 1951. These pictures can be shown on an estimated 500,000 16mm sound projectors in the United States, to an audience of twenty million Americans each week, or an annual audience of more than one billion people!

To gather information for this chapter, I sent a questionnaire to approximately 100 members of the Industrial Audio-Visual Association, who are the film executives and coordinators for the leading business film sponsors in the country. Many of the facts and opinions stated here were gleaned from this survey. The prevailing opinion of these men concerning the present situation and the outlook for the 16mm film is optimistic to say the least.

General Mills, for example, had only six film titles and 400 prints in 1946. Today they report 2,500 prints and thirty titles, and they plan to circulate 10,000 prints by 1958. Armour & Company has tripled its film activities in the last three years. Several large cor-

porations have three or four dozen titles each, and more than 5,000 prints each. Some of these companies, with well-stocked libraries, are reporting annual live audiences in the tens of millions of people. We are told that 95 percent of Caterpillar Tractor dealers in the United States and Canada and 50 percent of its export dealers have 16mm sound projectors. Dealers are the most important market for films any company can have, and this layout of equipment presages considerable film activity ahead. The reports coming in from other companies are the same in general. More pictures, more prints, more equipment, greater audiences. These enthusiastic reports undoubtedly ride the crest of the 1953 boom year, and whether or not they anticipate a business recession of any kind in 1954 I do not know. My guess is that the wave of enthusiasm will subside somewhat, but the long-range outlook will remain optimistic.

No discussion of the 16mm film in business and industry would be complete without some consideration being given to the cost factor. The high initial cost of production and distribution of films is one of the knottiest problems the business film executive has to wrestle with. The film user who becomes conscious of this cost factor will be more sympathetic and more considerate and cooperative in the use of the medium.

A study of the cost of 45 pictures made by 22 large corporations during the period 1948-52 shows that the average cost per minute for black and white film was about $1.200. and for color about $1,469. Most of the color pictures were Kodachrome; a few were Technicolor. At this rate, a 20-minute black and white film would cost $24,000 and a color film of the same length about $30.000. Double these figures, to allow for prints and distribution. and you have the total initial investment required for a single motion picture. Incidentally, these figures are modest in comparison with the six-figure budgets for such pictures as GM's *American Harvest*, Monsanto's *Decision for Chemistry*, or Ford's *American Road*.

It is interesting, though not always conclusive, to compare the cost of a film with that of, say, magazine advertising. A four-color two-page ad in three of the nation's top magazines costs $59,634, $39,010, and $46,620, respectively. Circulation figures in 1953 for these magazines ranged between three and a half and five and a half million. Thus the cost of a fleeting magazine impression at the lowest price quoted above would run something like one cent per viewer. The figure of one cent per viewer is approximated and even

bettered by some sponsored films, and in the case of films we hold our audience for a period of 20 minutes. This argument is all right as far as it goes but of course you must make allowances for the kind of message the sponsor wants to get across. The simple fact that today's film audience will not sit still for straight advertising takes some of the steam out of your argument for films. The answer is, of course, not to pit one medium against the other, but to explore the merits of both. In the case of my own company, promotion and distribution costs (including print costs) for the years 1952-53 were less than one cent per viewer for live audiences. Tv viewers are an incalculable bonus, and would bring the cost per viewer far lower.

Now a word about the foreign market for American business films. If business-sponsored films could sell the American way of life to Americans, it was conceivable they could be used to sell America to the rest of the world. How much this job needed to be done after the war, and still needs to be done, is a matter of common knowledge. When large corporations began producing films in volume their overseas divisions were not long in adapting them for showing in foreign lands. This was first done experimentally, then routinely, when the foreign language versions met with popular acclaim. This practice persisted and is going forward today with great momentum. World trade, world peace themes predominate and are most popular in such pictures.

New world markets for films were created when the State Department and other government agencies opened up their postwar propaganda barrage abroad. These agencies called on business-sponsored American films to help do the job. The final verdict on how well these pictures have done the job is not in yet, but we do have some testimony from officials of the Mutual Security Agency who are outspoken in praise of the accomplishments of films abroad. Referring to the use of audio-visual media by U.S. representatives to promote productivity in France, a spokesman said, "The job during the past few years has been difficult, but thanks to the co-operation of hundreds of U.S. firms who furnished films and equipment, and the French themselves, good results have been attained."

Agriculture accounts for about 70 percent of the French national economy, yet as late as 1946 the French Ministry of Agriculture had a library of only 48 films, all of them silent. Last year, however, "a Mutual Security Agency sponsored program gave 4,000,000 farmers a chance to view 15,000 showings of films on

modern agricultural methods . . . and some 250,000 French workers, foremen, engineers, labor leaders, and executives in 460 companies saw 1,600 films." The new *Centre Audio-Visual* has a stock of 130 film titles and 600 prints, about 90 percent of which are American industrial films translated into French by the Mutual Security Agency. This report does not tell us very much about what is happening as a result of these film showings, but it does tell us at least that the films are active.

We have seen how the motion picture has served industry for half a century—through war and peace, prosperity and depression. And through all these years of trial the medium has grown steadily until today it is a versatile and dependable tool of industry. Yet despite all its growth and accomplishment, the industrial motion picture is still in its infancy. Under the influence of amazing new technological developments the medium is going through a period of change greater than any in its history.

Television, for example, has opened up new vistas, and we can look down those vistas to a second half-century greater by far than the first. This is not a matter of speculation, but of fact already in focus. We are no longer talking in terms of a few million viewers a year for industrial films. We are talking in terms of hundreds of millions, and records already on the books of some companies prove this is no pipe dream.

According to the American Research Bureau there were twenty-six and a half million tv sets in operation in this country in November of 1953. Thus the potential simultaneous audience for sight and sound messages probably exceeds 75 million people. The demand for good commercially sponsored program material for this seemingly insatiable tv market far exceeds the supply. This partially explains why tv stations have the welcome mat out for industry's better institutional and public service films. Local stations have been known to run some industrial films over and over again. Films on such subjects as travel, safety, and sports, to name a few, are a sure bet for tv, if they are not loaded with product promotion. Tv stations also welcome filmed news stories and feature stories from industrial organizations, and many companies have set up crews to cover such stories for tv release. As more practical and inexpensive techniques for film coverage are developed we can assume the film release will compete with the printed newspaper release, and in fact this is already the case in a few companies.

If I may be forgiven for one more reference to my own company, I think the following report on tv experience may be revealing. In 1953 an average of seven films from Ford film libraries was shown every day by television stations in the United States. The reported audience totaled some 130 million viewers from these 2,597 tv shows. Subjects varied from safe driving and travelogs on national parks to factory automation and vacational education. Any inflation in the attendance figures reported is more than counterbalanced by the great number of showings and audience figures which are never reported.

Other new developments affecting the industrial motion picture are as exciting and promising in their own way as television. Despite its preoccupation with current problems and staggering production schedules, the industry has found the time and the ingenuity to carry on an extensive research program that is bringing results. New equipment, materials, and methods are appearing constantly. The recent introduction of the 16mm magnetic sound track is one example and the practical applications of this innovation are too numerous to cover here. The economies made possible by this one new development have been a big boon to the industry.

Industry is keeping its eye on the experiments being conducted by R.C.A. and Bing Crosby Enterprises in simultaneous recording of both picture and sound on a single tape, ready for immediate projection. The possibilities of this new development stir the imagination. Word of new supersensitive film stock and laboratory techniques which will make possible the filming of office and factory interiors with little or no artificial light has gone beyond the rumor stages. We have actually seen some experiments in this field, and while the results are still far from satisfying, they nevertheless are promising and encouraging enough to warrant further study and experimentation. Hollywood's swing to 3-D and wide screen has not escaped the industrial film field. Some companies today are exhibiting new products and industrial processes in CinemaScope, Vistarama, and in other wide screen and 3-D media.

Industry looks to these and other new horizons but it will not quickly abandon the economical and reliable 16mm market it has so diligently nourished all these years. Those half a million projectors and that billion-a-year audience are to us a bird in the hand, and we can be sure this channel will never become obsolete so long as the market continues to grow as it is growing today and seems destined to grow in the future.

farm

Burt Kreitlow

Films are used in rural education to produce changes in rural people. These changes can be directed toward individuals, toward groups, or toward the total rural society. Since change can be accomplished in school or out of school, with youths or adults, and on farms or in rural villages, it is essential that educators plan film use carefully and in terms of the group to be served.

Consideration of film use in rural education would be incomplete unless it were interpreted against the sociological and educational backgrounds of rural people. Rural people and urban people are not alike. They often think differently, speak differently, and react differently to identical stimuli. The differing physical, social, and economic characteristics of their communities and their homes lead to recognizable differences between rural and urban adults.

These differences are not so great that a film produced for the general American audience could not be used as effectively by the Young Men and Young Women's program of the Agricultural Extension Service as it could be by a city Young Adult Club. Yet the two groups do differ and unless the educator is aware of the nature of the differences between the rural and urban citizen it is less likely that the film can be used successfully with either group.

We should be aware particularly of the effect of the physical environment on the rural person, who is exposed to "nature in the raw." When compared with his "city cousin" he is more likely to react sharply to certain physical conditions related to education, and in addition react unfavorably to too much artificiality in the way the film is presented or in the film itself.

The social relationships among farm and rural village people are other factors that the educator must consider. The rural person contacts more people on an informal, face-to-face, personal basis. The rural family is a more compact family unit than the city family, which is characterized by a "dash-around, run-around" itinerary that occasionally brings all of its members together only at mealtime.

The economic relationships of the farm family are different from those of both the rural village and the urban group. Job security on a farm is firmer than that in the city, and the rural village

job-holder feels fewer of the pressures associated with being a factory worker or businessman in the large establishments found in cities.

Along with a need for awareness of differences, there is the necessity for understanding the common grounds in rural and urban society. Rural and urban groups are basically enough alike so that few would suggest that films be produced for either of these groups alone. Occasionally that may be necessary, but in general the rural educator must be responsible for adjusting the use of the film to the background of the people he teaches.

Reactions by rural people to educational films in general, and to specific films, are much better understood today than was ever expected when rural educators first began using the 16mm film to aid in their teaching programs. In the remainder of this chapter we will consider the use of the 16mm film in terms of purposes, use by rural agencies, and effectiveness. On this basis, in terms of the backgrounds of rural people, consideration will be given to the possible significance of film use in the next three decades.

When rural educators select educational films for use with their learner groups, it is usually with one or more of three main purposes in mind. They may select basically for entertainment purposes, with the hope of some education as a result; they may select to instruct a group in terms of specific objectives, using the film as all or part of the instruction; or they may select film to fill in blank spaces in their educational program.

Though many rural educators might object verbally to use of the educational film for anything but instruction toward specific objectives, it must be admitted that films have been used in all three categories: the *entertainer*, the *instructor*, and the *fill-in*.

The 16mm educational film is often used as an *entertainer* (with minor instructional purposes) at such events as Farm Field Days, Farm Machinery Days, rural festivals, and other activities where large numbers of people gather for a community function. Films for this purpose are often shown in the elementary and high schools during noon hours when the weather does not permit outdoor recreation. Sometimes program directors of rural clubs and organizations select educational films for showing as part of the entertainment at monthly meetings. In such cases attempts are not made to explain the film; it is introduced with, "Our entertainment tonight will be a movie we ordered from the University Film Library." After

the showing, the only comment is, "Coffee and cake will be served in a few minutes."

Used as an *instructor*, the 16mm film gets an academic showing. The public elementary and high schools in rural America make more use of the film as an instructor than does any other rural education agency. This is largely because more films are produced to educate this particular audience, but also because public school teachers are the rural educators most likely to have had training, in college or in-service programs, that deals with effective film utilization.

The agents of the Agricultural Extension Service are using the film for specific program objectives to a much greater extent than formerly but are so dependent upon local leadership that additional training in film use for the local leaders and the agents themselves may be necessary. As the scope of the Agricultural Extension program has broadened to consider such objectives as community development, international understanding, and improving family relationships, it has made possible a greater and more effective use of films for instruction.

The film as a *fill-in* is more a last resort in education than a planned job. Here the film comes in varying package sizes, the package measure being running time. A farm organization plans its educational program for the year and has a 45-minute blank spot for its April meeting. To fill it in they ask the County Agent to recommend a good *45-minute* film for the meeting. The fill-in film is one in which the educational group, teacher, or leader is more concerned with meeting time objectives than meeting educational objectives.

The use of the 16mm educational film as a part of well-planned instruction is the goal of film producers and educational leaders alike. However, its use in less intensive educational situations should not necessarily be condemned. There is a place for significant research in the *purposes for* and *means of* film use in rural education. We know little as to the educational effectiveness of various types of films used in the three ways outlined. With the advance of television we should be more concerned than ever with the ways in which educational films are used.

A model rural school today without an available 16mm film projector is as out-of-step as a nineteenth century school without a slate. Lack of density in the rural population and the obvious lack

of funds in some rural regions have deterred the rapid accumulation of sufficient film projectors in rural schools. Some rural states now have projection equipment and an adequate supply of films available for nearly every rural community. During the past decade the availability of projectors and good films has increased phenomenally in most rural community schools. We can expect that during the next decade the increase will continue to the point where the educational needs and interests of the rural person can be met most advantageously.

The schools have not been the only public agency encouraging the stocking and use of films. The Agricultural Extension Service was a pioneer in the use of the film for teaching skills and for provoking public discussion. Many county extension offices have several projectors available to rural groups on call. Others may have only one projector but have encouraged local farm groups to purchase their own. In either case the extension agents are an important link in the chain of film utilization, since they consult with most of the leaders of informal rural educational groups in their counties.

Further use of films is made by the Farm Bureau, The Grange, and the Farmers' Union. The rural churches, the agricultural co-operatives, the rural libraries, and service clubs all seek projection equipment and suitable films for their educational programs.

In most rural communities it is economically inadvisable for each agency or independent group to have its own projection equipment and supply of films. This fact has not always been recognized and few efforts have been made to coordinate the film use programs. Mothers' Club members in a three-room open-country school may have worked hard to provide a projector for the school. Over half of the same women may be members of a Homemaker's Club that is also seeking funds for its own projector. The same families may be members of the local rural church which purchased a projector from the profits of a church night supper. Here are three projectors in the same rural neighborhood, one used during school hours, one used occasionally for Homemaker's Club meetings one afternoon a month, and one used two evenings a month at the church. This lack of coordination in purchasing projection equipment may not be a problem in urban areas where large numbers of people are served, but in rural society it is an inefficient use of educational funds. There is a real and immediate need for rural educators to get together on programs that make more efficient use of funds. The trend toward

duplication of equipment is understandable but not excusable, and stems from lack of basic coordination among educational agencies.

No one agency has provided leadership for film use up to this time but, with the development of the community school philosophy for rural education, it is necessary that leadership be developed. The rural community school is only one of the major educational institutions of rural society, but it is the one most likely to have the facilities and space to become a film coordination center. Leadership to develop the center could come from any of the rural groups or, better still, from the core of community leaders found in any rural community. It is not important which agency takes the leadership in making better use of visual equipment; it is only important that the coordinating be done. In some communities or on a county level it may be possible for the rural libraries or the Agricultural Extension Service to provide the central space for a coordinated film use program. Once coordinated, two things are certain: equipment can be better maintained, and more effective utilization can be made of a large number of educational films for the benefit of the total community.

The rural field is rich in possibilities for the use of good educational films. This is evidenced by the rapid increase in film use throughout the United States. Much enthusiasm for film effectiveness has been generated, but little research has been accomplished from which specific recommendations can be made. Subjective endorsement of the value of the film in rural areas has been made by many rural educators. For example, in *Small Communities in Action* (Harper, 1946), Jean and Jess Ogden state: "The motion picture is outstanding among the techniques that have demonstrated their effectiveness and need for further development in relation to adult education."

A review of the literature in rural education shows an astounding lack of critical studies dealing with the use of audio-visual aids to learning. Research dealing specifically with the 16mm sound film in rural education has not been significant in other than formal school situations, and even there the conclusions of studies cannot be generalized. It is essential that immediate steps be taken to fill this gap by leaders in both the rural and audio-visual fields.

In 1952 the Kellogg Foundation took a significant step in this direction by granting funds to the University of Wisconsin for a comprehensive analysis of film utilization in relation to community

self-analysis and action. The effectiveness of four approaches in the use of a selected sound film will be measured in terms of the ability of the film to stimulate and assist communities with attitude changes and action programs. This study will provide information showing if relationships exist between *methods* of bringing films to the attention of the rural community and community development *programs* undertaken. It will reveal whether or not a particular method of film utilization is more effective in stimulating interests in and understanding of better methods of planning and working together on the local community level, and whether it can bring about any measurable community improvements. This investigation will also delineate boundaries of effective film utilization in adults' community improvement programs.

One of the early findings in this research project was the dismal lack of appreciation of film use by county and community educational leaders. This was evident in all states and in most rural adult education agencies. There appears to be a real task ahead in training rural leaders—teachers, extension agents, rural ministers, and librarians—in wise use of the vast resources in film. There is the immediate necessity for in-service training of those now in leadership positions. This responsibility must be shared jointly, and begun immediately, by experts in the fields of visual instruction and rural education.

The use of the film in rural education today is at the same stage of progress as the child learning to swim who has completely submerged for the first time: the initial challenge has been met but the job is far from complete. During the next thirty years film utilization will come of age in rural America. We can look forward to new knowledge about film production for rural audiences, but more important will be our better understanding of how to use films in the situations that characterize both the formal and informal rural education setting. Questions which we seek to answer are these:

> What characteristics of film lead to positive group follow-up?
>
> What types of films are most effective in teaching skills to rural adults?
>
> What kinds of films are most effective educationally in an "entertainer" or a "fill-in" role?
>
> Under what conditions are films best utilized in informal educational activities?

What kinds of films are effective for both school and nonschool education?

What are the best ways to train voluntary leaders (4H club leaders, leaders in homemakers' clubs, etc.) to use film?

What are the characteristics of rural communities (educational, economic, and social backgrounds) which are related to desirable film utilization?

What kind of guidance in film use is most effective from county, regional, and state agencies?

How can rural agencies best coordinate their projection and film resources for greater educational benefit?

The informal atmosphere of rural society, along with numerous community-wide educational agencies, mark the rural field as an ideal setting for adult educational film research. There is room for great expansion in the use of the educational film. It is quite possible that, with or without comprehensive study, rural film use will double or treble by 1983. If that occurs, the need for immediate film research is vital. We must learn how to use the film more effectively. That responsibility rests equally with rural educators, film producers, and experts in the field of audio-visual instruction.

labor

Frank W. McCallister
Sally Parker

AMERICAN TRADE UNIONS are increasing their use of films and filmstrips in educational and recreational programs. With union membership between sixteen and seventeen million, an all-time high, the labor movement represents one of the most extensive potential audiences in an expansion of documentary film use.

However, in order to serve this large group, more attention must be given to their specific needs and interests. For example, few films or filmstrips are produced (except by unions themselves) aimed

at these millions of potential viewers. Few public and university film libraries carry even the few good union films available at the present time. Almost no efforts are made by libraries and universities to stimulate the use of films among trade union members. One might almost say that the documentary film industry and those that service it deliberately ignore the union audience.

The use of films is nearly always related to activities of the education department of a union. Organizations with the most ambitious education program make up the largest users of films.

Probably the most extensive program carried out by a single union is that of the UAW-CIO. This group is active in film utilization, in production, in training discussion leaders, and in using documentary movies on social, economic, and political subjects.

Brendan Sexton, Education Director of the UAW-CIO, has this to say about their program:

The Education Department of the UAW-CIO maintains a film library of about 500 prints, of nearly 200 motion pictures. These films are more or less regularly supplied to approximately 200 local unions of the UAW-CIO. Since its formation, the film library has furnished prints to more than 400 local unions, and to a like number of community groups.

When promoting films, we, of course, place heaviest emphasis on those which carry a direct trade union message. We have circulated ten prints of the film, *With These Hands*, produced by the International Ladies' Garment Workers Union. This film has now been shown several hundred times to UAW groups. The films, *Brotherhood of Man*, *Hell-Bent for Election*, *United Action*, and *Brother John*—all of which were produced by or for the UAW-CIO—have been exhibited widely. It is estimated that more than five million people have seen *Brotherhood of Man*.

We take the view that films, standing by themselves, are not an adequate educational tool. In the last year we have placed increasing emphasis on the use of films as discussion stimulants. At a number of our 1953 summer schools, our political action courses were organized around a series of six films. In these classes, participants were given an opportunity to lead the discussions which followed the films. The courses were organized so that they could be transported whole, from the summer school to the local union, by the people who were participating. Films like the Encyclopaedia Britannica's *Pressure Groups*, UNESCO's *Fate of a Child*, Hollywood's *Due Process of Law Denied*, March of Time's *Man in the Twentieth Century*, were used in these discussion programs.

The number of people now being involved in the workers' education movement is so great, that a sufficiently large number of professionals cannot be found to instruct all of the groups that desire some kind of formal educational experience. Furthermore, the cost of hiring professionals on such a large scale is so great as to be completely prohibitive. The labor movement, then, must find within its own ranks the people who will perform this function.

In the discussion of the political problems which confront the union movement, and with respect to such matters as collective bargaining and union administration, discussions can be competently conducted by intelligent and

experienced local union leaders, who have had some prior training. A great many such people seem to find it easier to begin an amateur career in this field, as film discussion leaders, and it is with films in this area, that the UAW Education Department intends to work most intensively, in the coming years.

The goal of the UAW Education Department is to train discussion leaders in every local of the UAW. A simple way to keep these people supplied with the materials needed for such discussions, is by providing them with films that can be used to organize discussions of the issues confronting the unions. For the present, a sufficiently large number of titles is available for use in these programs, but it is anticipated that in the future, difficulties will arise in procuring new, usable films.

In order to meet this need, the UAW Education Department intends to produce each year a limited number of films which can be used for union purposes. It will also attempt to procure additional material from TV and other sources that produce films of a topical interest to union people.

The Department of Education and Research of the National CIO has been continuously promoting films in educational programs. According to the annual report of the CIO National Convention in 1952, the CIO Film Division had 110 titles with 225 prints in its film rental library. These prints are circulated widely, not only to local CIO unions but also to school and community groups who wish to show labor films. In addition, the CIO Education Division has sponsored numerous film conferences for training purposes and has used many documentary films, especially on international affairs, in its summer institutes.

In a widely distributed booklet, *Services of the Department of Education and Research,* readers are instructed on how to use documentary films, purchase discounts are given for equipment, and sources for usable films are listed. The CIO Education Department also distributes a film catalog from its offices at 718 Jackson Place, N.W., Washington, D.C.

John D. Connors, director of the Workers Education Bureau, American Federation of Labor, writes about their film program:

The A.F.L. Workers' Education Bureau, which has had a film library since 1949, supplies A.F.L. affiliates, and other interested groups with a variety of films. The make-up of the library's more than 50 prints reflects the primary interests of unionists in films on trade union history and labor movement accomplishments. Existing films on today's union plant problems such as shop steward duties, grievance handling, Labor Board procedure, organizing and strike action, are never enough to meet the demand. Also of perennial interest, especially in new locals, and those with a high influx of new members, are films on leadership and group participation skills, such as, parliamentary procedure, duties of the chairman, functioning of committees and executive boards, etc. Wider interest has been developing, and this is reflected in the Bureau's film library, in the

broader home and world-community aspects of the labor program, such as, political action, world affairs, civil rights, health protection, etc.

In the last year the W.E.B. has developed and distributed one page discussion guides for most of its films. Sample guides are available on many film titles and may be procured from the W.E.B. It is hoped, by this means, to encourage use of labor films as an education medium.

The Bureau has also begun a "Film-A-Month" program, whereby a participating local agrees to take ten films in successive months; the special inducement is a reduced rental amounting to a $1 saving on each film used. This kind of arrangement, the Bureau finds, is especially attractive to the local with a small treasury; and for those interested in securing films on a regular monthly basis, this minimizes red tape. The package aspect also has the advantage of setting up a concrete proposal upon which a local is encouraged to take action.

A centrally located office such as the Bureau, servicing a national A.F.L. membership of 10 million, and lacking direct contact, in most cases, with film users, is plagued by the problem of communication. To help maintain interest in using films, the Bureau's monthly Film Page, in the *Newsletter*, carries summaries and evaluations on new films produced by unions, and other films of some interest to labor people. Currently, the *Newsletter* is the only labor periodical which undertakes this kind of information service. An A.F.L. catalog is also distributed from the W.E.B. office at 1625 Eye Street N.W., Washington 6, D.C.

The Bureau has established an equipment discount arrangement for A.F.L. affiliates to encourage the purchase of projectors, screens, etc. It has, in the past, also supervised the production of three filmstrips on labor history and union meetings, and its facilities are now used for their distribution. Recently, the Bureau cooperated with the free world labor organization, the International Confederation of Free Trade Unions, in producing three other filmstrips for use in Asia, on union technique.

Union-produced films are not limited in their appeal to union audiences. Mark Starr, Education Director of the International Ladies' Garment Workers Union, writing in the W.E.B. *Newsletter*, describes the wide appeal and success of his union's film, *With These Hands:* "All faiths, all ages, CIO and AFL, Boy Scouts and Girl Scouts, groups in the U.S.A. and Canada and in countries from New Zealand to Finland, libraries and labor unions. Rotary Clubs and Chambers of Commerce, youth groups and old-timers—all these have seen the ILGWU 55-minute sound movie." He goes on to point out that the State Department has made prints in French, Dutch, German, Greek, Swedish, Finnish, and Italian. In 1951 ECA showed the film to approximately five million Europeans. Now a Spanish edition is about to be released which will be useful for many Puerto Rican union members in New York City, as well as in Latin America. The labor attaché in Brazil wants a Portuguese version.

With These Hands, which cost the union $50,000 for the initial production in 1950, has now, the union feels, paid off in the best

meaning of the phrase. The validity of the script and the conviction which the acting carries can be explained in part by the fact that the script writer, Morton Wishengrad, was formerly an education director for the union and Sam Levine, who plays the leading role, worked in a women's dress shop.

Recently, a trend in union film making seems to be toward the traditional Hollywood romance—with a union angle. The Retail Clerks' film of this kind, *A Watch for Joe*, has been used with great success by the Clerks and other unions. White-collar audiences, principally female in make-up, are particularly susceptible to the film's approach. *A Watch for Joe* features the hero's girl friend as the staunch unionist who by gentle ridicule brings the hero to his senses about unions; this, coupled with Joe's unhappy job experiences, helps her expose the myth of rugged individualism, and present reasons for the union. While *With These Hands* tells the story of the labor struggle in America, *A Watch for Joe* is pure fantasy, designed to associate the union with all that is most pleasant and effortless. Although the film is considered by some to be too long and too saccharine, it has proved itself an effective burlesque of a state of mind which, the unions think, has been long since out-of-date.

The trend toward using union films for general public relations purposes is evident in the film produced by the International Association of Machinists (AFL), *My Dad, J.R.*, which runs over an hour, and was developed primarily for commercial showings.

CIO film production, which began earlier than AFL's, has been on a much less lavish financial scale. One of the best films produced recently is the Textile Workers' film, *Union at Work*. Despite its shoestring production budget, the film is highly acclaimed. Next to *With These Hands*, it appears to be the most popular union film for use in schools and libraries and for general social problems study. The film's artistry and faithful portrayal of Southern organization problems make it a better "problem" picture, on the surface at least, than a dramatic affirmation of union accomplishment, which has been the trend in AFL pictures. Another recent film produced by the Rubber Workers is called *Rubber Workers Go to School;* it was written and sung by Joe Glazer, the education director for the union. The film is technically rough, and oriented to the rubber and plastic industry, but it does a good job of showing union audiences the inter-relationship of union education and better performance on the job as stewards, union officers, and union representatives in the community.

The UAW-CIO-produced *Brotherhood of Man* was made as a public service to be used in community educational efforts to discourage discrimination. In addition to this, the union documentary *United Action for Victory* or the later version *Auto Workers Union* is a stirring picture of one of the first big strikes in the auto industry. United Steelworkers Union-CIO has very recently produced a film running half an hour called *State of the Union* depicting the growth and accomplishments of the Steelworkers organization.

Union-sponsored films shown in tv have reached into thousands of American homes. Prior to the 1952 Presidential campaign, a series of nine films designed for general showings on such topics as civil rights, farmer-labor cooperation, housing, health, and high prices was released by the National CIO. The films, which ran fifteen minutes, were very uneven in content quality, but at least one film, *Joe Davis, American*, survives and currently has much usage at union meetings and institutes in discussions on civil rights.

The California Machinists' Non-Partisan Political League (AFL) sponsored a weekly half-hour television program in 1952; kinescopes of these programs include dramatizations on subjects such as the union shop, Point Four, health insurance, etc. Unfortunately, the technical quality of the kinescope, particularly the sound, made general distribution impractical.

Individual union films such as *With These Hands* have had wide tv showings; to date, these include some twenty-one stations. It is reported that the British Broadcasting Corporation plans to use *With These Hands* on television.

A cooperative filmstrip production project has been set up under the auspices of the AFL's W.E.B. Present plans call for getting the project under way when at least fifty subscribers sign up from among AFL local and international unions. It is estimated that a minimum of four filmstrips a year on different topics can be produced at a cost of $240 per subscriber. Each participant will receive four copies of each of the four filmstrips and recordings produced. Emphasis will be placed on developing strips of general labor interest on such topics as Workmen's Compensation, Unemployment Insurance, Taxation and Workers, Grievance Procedure, Labor and the Shorter Workday, Organized Labor and the Public Schools, Pensions, Labor's Stake in Politics, Conduct of Union Meetings, etc.

Of the sources of union films produced outside the unions, perhaps the most significant is that of the National Film Board of

Canada. In 1951 the Canadian Department of Labor, through the National Film Board, produced a film called *Local 100*, the story of the organization of a local union. Amid much usage in American unions, the film has been the object of both criticism and praise. Underscored particularly in discussions among unionists in this country is the evidence which the film shows of a forward-looking public relations policy on the part of the Canadian Department of Labor. *Local 100* is an idealized description of labor-management relations, with the employer a passive, almost friendly, opposition during the period of organization. Unions use the film for several purposes, among them the training of new bargaining committees. One union officer pointed out that the committee in the film is used as a good illustration of what not to do. Some unions, on the other hand, feel the film helps illustrate that a local cannot expect to acquire the moon in its first contract. The compromises of the settlement in the film are realistic, it is felt, and help members who have never served on the bargaining committee visualize the realities of contract negotiations.

Two current Film Board releases, *Shop Steward* and *Dues and the Union*, picture locals of the Steelworkers and Pipefitters Unions; while both unions play p.ominent roles in the CIO and AFL federations, neither has ever been featured in a film of this kind. Despite omissions and shortcomings for which criticism may be anticipated, it is this kind of film which treats basic union problems in a general way which will develop widest interest and usage of films among unionists. And, as has been demonstrated in the use of *Local 100*, shortcomings in the films can be of advantage if they are used to provoke criticism and discussion, with a better grasp of union problems and policies resulting.

Very few university-produced films or filmstrips concern the labor movement or topics of interest to unions. However, there is some current activity. For over a year now, the Theatre Arts Department of the University of California has been at work on a labor-management film to be called *Impasse*. Its release date has not yet been determined. In 1950 the University of Illinois Institute of Labor and Industrial Relations released a silent filmstrip entitled *Public Relations for Labor*. And Roosevelt College's Labor Education Division produced in 1953, under a grant from the Inter-University Labor Education Committee, two filmstrips entitled *In Pursuit of Health*. These strips outline for a local union, seeking to improve the health and welfare clause in its contract, the findings and recommendations of former

President Truman's Commission, which published its report on the Health Needs of the Nation in 1953

Probably the major deterrent to continued use of films by unions is the lack of good films. The library of union-produced films has increased considerably in the last three years, but the number of good discussion films for general citizenship education, as well as for direct union use, is still remarkably small. The bulk of such commercial 16mm productions is made for the grade and high schools; colleges, universities, and community groups are apparently not considered a profitable market by the commercial educational film producers. A number of films produced by the Army, United Nations, and U.S. government have helped to fill some of the gaps. To illustrate, the Army's *Film Tactics* is useful in training unionists in the techniques of film use; the United Nations' *Fate of a Child* is very effective in promoting discussion on the problems of underdeveloped areas; and U.S. government films such as *Valley of the Tennessee,* ECA-produced *The Other Paris,* and the State Department's *Expanding World Relationships* are also excellent for discussion purposes. These are too few and far between, however. Union film users continue to clamor for more and better films.

To help use existing films with maximum effectiveness, unions and universities have been carrying on union leadership training programs which teach film utilization skills. Among these is Roosevelt College's Labor Education Division's Film Service, which has developed a special program under a grant from the Inter-University Labor Education Committee. In addition to loaning films (some ninety prints) to union groups, which many other universities also do, the Film Service supplies film and filmstrip equipment and carries on training classes in film use. In a year and a half over 9,000 unionists participated in film showings and some sixty union officers and education chairmen of local unions have taken part in short-term film discussion leader classes. The classes are designed to acquaint the union participants with fifteen of the better films useful in unions, to develop a workable knowledge of the mechanics of equipment usage, and to give class members practice and help in film discussion leadership. The first session is given over to mastering the threading and running of three different 16mm projector models. In subsequent sessions, each member of the class has an opportunity to run the projector. This schedule has proved sufficient to insure intelligent use of equipment and films. Maximum class time is given over to discussion leadership

by class members and criticism of each performance by the class. Resource people are brought in to help in discussions of labor health problems, social security, world affairs, etc.; their assistance helps to develop a better general understanding of specialized subject matter among class members. Participants are admitted with the understanding that they will carry on film programs in their locals during and/or following the class sessions. The last meeting is given over to planning out a meaningful schedule of films for showing by the newly trained discussion leaders in their respective locals.

Another problem influencing union use of films is the availability of equipment. A great many unions these days have sufficient funds to buy a projector if they can be persuaded it will be a worthwhile purchase. Training of film discussion leaders in proper use of films goes quite a distance, it is felt, toward developing the kind of film enthusiast who will eventually persuade his local to buy its own equipment. Increased production of better films will help demonstrate to unionists the value of owning equipment. In the meantime, there are relatively inexpensive equipment sources in most large cities; many public schools and some universities loan equipment. However, more initiative should be taken by those university audio-visual departments which do not now allow equipment to travel off the campus, to train unionists in projection mechanics and to loan equipment freely. At Roosevelt College, where equipment has been loaned for a year and a half to unionists who have had a brief training, experience has been excellent. It has been discovered that machinists and steelworkers, and unionists generally, learn to run projectors faster and do a better job than university professors!

THE CHURCH, THE LIBRARY, AND THE
MUSEUM have in common the objectives
of enlightening the minds and enriching
the lives of the citizens they serve every
day. The motion picture is one of the
important facets in the program of serv-
ices these institutions offer the commu-
nity.

Space limitations do not permit a full
treatment of film utilization by the
church, library, and museum. Discus-
sions of the film as it applies to Catholic
and Jewish religious programs, the im-
petus given to the use of films in public
libraries by the deposit of the Office of
War Information collections, and the
riches of the archive film collection of
the Modern Museum of Art could easily
increase this section to book length.

*Forecast: The sixteen millimeter film in
the hands of our cultural agencies will
lead to a deeper understanding of Man
and his world and a consequent widen-
ing of horizons.*

4

spirit,
mind,
and
culture

churches

Pearl Rosser

Contrasted with thirty years ago, today's educational program of the churches has tremendous competition. Thirty years ago the church was a center of social life and indeed of community education. Today, with increased activity in the dynamic public school, with increased urbanization, and with increased social fragmentation, the church has lost its place as the center of community life. Add to those factors the entertainment-instructional appeal of the motion picture theater, the radio and television and the automobile, and one can begin to measure the increased competition for the attention of our American adults, youth, and children.

Many churches have tried to improve their methods of teaching the basic elements of the Christian gospel—the love of God, the acceptance of Christ as Lord of life, the continuing presence of God's Holy Spirit, the true worth of every individual, the divine expectation that each person will develop to his maximum potential, the imperative that each person live in creative relationship with all other persons. This eternal message deserves the use of the best attention-getting devices possible. It is particularly true today, in a world which needs this message in larger measure than ever before in the history of mankind.

In the face of the overwhelming impact made upon the individual by many other interests demanding attention, a difficult task confronts the church. The difficulties are multiplied by the infrequency, the irregularity, and the inadequacy of religious instruction of a large majority of our population. Contributing to the infrequency and irregularity is the mobility of our population, not only on week-end outings but also in more or less permanent shifts from one community to another, in which case church contacts are likely to be the last the family makes in its new location. The net result of these difficulties is, as one church leader indicated, that we are living on the spiritual impetus from two generations back.

An additional factor is the decline of religious instruction in the home, which throws an added burden on the traditional once-a-week church school, which has to spend a third of its hour-a-week session on review, leaving little time for progress toward the next step in learning. Contributing to the inadequacy of church school instruction is the almost exclusive reliance on volunteer teachers who are generally untrained. While the use of volunteers has many advantages, the volunteer teacher usually feels little obligation to accept supervision, advance training, on-the-job training, or the making of home contacts.

Many church leaders look upon this situation as more of a challenge than one of hopelessness. Modern methods of individual counseling, group dynamics, pupil activity, and parent education are beginning to supplement the in-church sessions. The past fifteen years have witnessed a phenomenal acceptance on the part of church leaders of new tools for learning—including audio-visual materials as well as the activity approach to learning.

Audio-visuals were introduced into churches by the acceptance of the use of Bible pictures. Small picture cards were distributed to the little children each week. A few large pictures framed and hung on the wall were included in some churches. In the late twenties a group of church workers began a movement to secure large teaching pictures carefully selected for their suitability for children and their relationship to the study units. A Picture Committee was formed and continues to function. Now its work includes the selection of pictures suitable to every age group in the church.

Early in this century stereopticon slides came into use, largely to illustrate the lectures of returning missionaries. With the local motion picture theater open only one or two days a week, this type of presentation in the church was unique, unusual, and very attractive. Shortly after World War I the candid camera came into popularity. Then, with Kodachrome film, the 2x2 transparency brought an answer to the picture presentation of many different subjects. For the most part these subjects were illustrated with pictures of natural beauty. A few churches responded gratefully to the availability of Biblical art works which were copied and made available in the 2 x 2 slide. More recently, the 35mm filmstrip with script or recording has come into wide use. The 16mm film has also had increased usage among church members.

As these audio-visual materials became more popular and were

used with greater skill, the churches found a new interest in the program of religious education. But the materials alone cannot be credited with increased interest; wherever the program has been strengthened one can generally find also more alert teachers, more pupil activity, and more parental cooperation.

These types of audio-visuals have had a ready reception in the church largely because of the availability of equipment and the ease of projection. But the use of 16mm motion picture film in churches has had many obstacles to overcome. Motion pictures became associated with commercial theater showings and churches rejected the "worldly atmosphere" which surrounded them. Many churches refused, and some still do, to allow a motion picture projector in the church building at all, let alone in the sanctuary.

Nevertheless, many churches purchased projectors at great expense in the early days of 16mm, only to discover that the available films were so poor or so inaccessible that their equipment lay idle gathering dust most of the time. Unskilled and bungled projection ruined the atmosphere of many a carefully planned meeting or worship service, making hundreds of church workers vow to leave audio-visuals out of their program. Enterprising salesmen oversold some churches on the use of film, with the result that the projector was rarely switched off during the first few months of ownership—until congregations revolted and rejected the whole idea of religious film showings. It must be said that the faddist, who insisted that every program must have a film regardless of its quality or content—showing cartoons, advertising films, primary films to adults, and adult films to children—delayed the acceptance of film in religious education.

The past fifteen years, however, have produced many hopeful signs. Church workers have begun to take seriously the task of learning how to use film effectively in their teaching program. One research project carried out in New Haven, Connecticut, revealed a high degree of learning on the part of fifth-grade children in both of two test groups. One group used motion pictures and the other group used flat or non-projected pictures. Both groups used the audio-visuals as a part of the regular teaching program, which provided for considerable planning and activity on the part of the children, and were led by individuals who had had the advantage of a special leadership training program both prior to and during the period of testing. Parents were enlisted in active cooperation.

More attention is being given to the selection of the right film for the particular task. One activity which has facilitated the better selection of films is the evaluation service of the Visual Education Fellowship of the National Council of Churches. Several committees, composed of persons representative of the various interests of the church, undertake a program of viewing based upon a standardized evaluation procedure. Results of such viewings are sent to the National Council office and published in monthly Evaluation Bulletins. Annually these bulletins are collated into the *Audio-Visual Resource Guide* and classified according to the basic objectives of religious education.

Since 1944 an International Workshop in Audio-Visual Education has been conducted under the auspices of the National Council of Churches (formerly the International Council of Religious Education). This event provides fellowship for representatives of many nations—church leaders with other church leaders, with producers of audio-visual materials, with manufacturers of equipment, and with other audio-visual leaders. The last workshop revealed a considerable increase in the use of audio-visual materials written into the curriculum. In few instances are these materials 16mm motion picture film, a situation due largely to the relatively inadequate distribution of such materials, their length, and the expense of multiple use. Without a doubt, as soon as pertinent short films are made readily accessible to local churches, they will find their rightful place in the curriculum.

These workshops have given eloquent testimony to the increased maturity of church use of audio-visuals. In the early workshops, the leadership had to be drawn from outside the church field— today only enough leaders to keep this dynamic activity from becoming ingrown are drawn from outside the ranks of church leadership, which contributes almost the entire faculty. The frankness and fellowship between church workers and the professional film workers which have characterized the recent workshops are evidence that there has been mutual growth of leadership. Eight regional workshops provide local church workers with the opportunity to develop skill in the use of audio-visual materials.

Whether through better reviews, workshop experience, or individual learning by trial and error, church workers have learned that there are many ways to use 16mm films and a few ways not to use them. For example, they have learned that a film should not be used

as an end unto itself, or as a substitute for real experience when that is possible, or above all if it reduces the learner to mere spectatorship —it must always be a means to achieve the goals of Christian development on the part of the learner.

A few examples of the right way to use films in religious education may be in order. They may be used to guide worship. Films which provide wide horizons of the universe and glimpses into the lives of noble persons and which enable the worshiper to recognize the worthship of God may lift the individual out of the realm of himself into the fellowship of believers and, indeed, into the very presence of God.

Another use is to expand the learner's experience and understanding. To comprehend more fully the message of Jesus it is often necessary to put oneself into His "sandals." This can be done better if one can walk the paths of Palestine with Him. Most church school members will not be able to have this experience directly, but motion picture films protraying actual Palestine locations provide enriched experiences to strengthen understanding.

The world mission of the Christian Church can be greatly advanced by the use of motion pictures as motivational instruments. Church members readily share their resources with those in need if they really know the situation confronting the people in different parts of the world. It is imperative, however, that all films be accompanied with suggestions for next steps so that viewers motivated to do something may find ready channels into which their high emotions may flow and be realized in action.

As indicated before, churches rely heavily on volunteer instructors, few of whom have had the opportunity to observe firsthand the techniques of successful teaching. Films make such observation possible, not only in the area of manual activity but also in the area of human relations. As such, they constitute a basic resource to strengthen the leadership training program of churches.

Manifold opportunities exist for these and other uses of the 16mm film in the education program of the church. Among them are classroom activities on Sunday, both in departmental groups and as a part of the group worship in the sanctuary. They may be used in the weekday activities in fellowship groups, for recreation, and in study groups. The summer program of the church affords wide opportunity for the use of film. Another tremendously important use is in the homes of the church members, where churches should en-

courage family use of films and other audio-visuals as a part of the home religious education program, and should also encourage church families to share their religious education resources with other families. To facilitate such a plan, churches will need to develop lending libraries of audio-visual equipment as well as the audio-visual materials and other resources. Finally, films may be used with any age group, providing special pains are taken to ensure their proper use with quite young children.

Fifteen year ago the church was in the position of examining what had been produced and asking itself how those particular films could be used. Part of that examination led to the discovery that in some areas of work there were no suitable films. More and more the church is reaching the place where it can appraise the job that needs to be done, determine the films needed to do it, and then produce or arrange for the production of films specifically designed to do the job. Forty Protestant denominations are now cooperating in this costly endeavor through the Broadcasting and Film Commission of the National Council of Churches. At times, cooperative production is undertaken with comparable Jewish organizations.

Unique in the production procedure is the simultaneous development of utilization plans and supporting literature. These are arranged for in a budget which provides for production of the film, development of utilization materials, and field introduction, which includes much more than publicity and promotion—in fact, provides for training in proper use of the film. The cooperation of the Commission is not restricted to those producers included among denominational groups represented in the National Council. A free consultation service is maintained to ensure the widest possible use of all films produced in the religious education field.

Much more needs to be done in experimentation with the use of 16mm films to discover not only further proof of their effectiveness but also the most effective methods of using them. The National Council of Churches has on its docket a long list of needed research projects and experiments awaiting the resources of personnel and materials to get them done.

In addition to research, other activities need to be undertaken. The leadership cultivation activities throughout the United States and Canada need to be expanded. There is a large degree of appreciation of audio-visuals on the part of the national staff leaders, but as yet a very small percentage of local church leaders are aware of their po-

tentiality or have the courage to use films in their teaching. Mobile
film units properly equipped with projectors, materials, and personnel
are needed to tour the far reaches of the land and acquaint local
church leadership with these powerful resources for Christian teach-
ing.

A concerted attack on the number one problem of distribution
needs to be made. The existing pattern of distribution makes it prac-
tically impossible to use film according to good educational principles.
The inflexibility of booking schedules, necessitating use of a film on
a precise date chosen far in advance of the use, precluding the multi-
ple use of the film within the next two or three sessions, limits
seriously the effectiveness of the film. The use of the follow-up dis-
cussional filmstrip prepared by some producers may be one answer,
but this has yet to be proved.

In November 1953 a religious program series on film pre-
pared for television had the largest number of station outlets of any
television program—and we have scarcely begun to tap the resources
of television for religious education. All the church-produced films
being turned out now are cleared for use on television. The National
Council's Broadcasting and Film Commission grants the privilege to
any church to use on television films produced by the Commission
when rented for other purposes. Here is a dramatic opportunity for
the church to carry its message to the ill, to the out-of-town, to the
backslider, to the unconverted.

Much work remains to be done within the church. Out of a
potential of 250,000 Protestant churches, for example, cooperating
with the National Council of Churches, only 50,000 to 60,000 have
access to a 16mm motion picture projector. Only 2,500—one in 100
—avail themselves of the services of the Visual Education Fellowship.
The opportunity is there. Indications are that church leaders now
convinced of the value of using motion pictures will increase their
number and improve in their utilization of audio-visual materials.

Workers in the church are grateful for the time and energy
and patience that countless individuals in other areas of film utiliza-
tion and production have devoted to our increased knowledge of the
possibilities of film. We look forward to many years of such sharing
and hope soon to be on the giving as well as on the receiving end.
Church workers, directly committed as they are to the God-given task
and opportunity of educating for constructive and creative living,
are aware that the power of the motion picture has been used by

the godless in more than one country to achieve unworthy objectives, and are committed to appropriate the most effective tools possible for the propagation of God's Word and to join all others so concerned to make them work for good.

public libraries

Grace T. Stevenson

THE GROWTH OF FILM SERVICES in public libraries was a logical development of the well-established adult education services in libraries.

In 1926 the Council of the American Library Association authorized the appointment of an Adult Education Board whose function was to "promote interest in adult education . . . to cooperate with national and regional organizations whose programs include phases of adult education." The Board was established upon the recommendation of the ALA Commission on the Library and Adult Education, and during the early years of its activities had been chiefly concerned with service to the individual through the Reader's Advisors and the use of Reading with a Purpose Series. However, the Commission listed among the "definite needs that require serious consideration if libraries are to meet their responsibilities . . . organized and more adequate library service to other organizations involved in adult education."

Libraries had for years assisted clubs with their program planning, but except for this, work with adult groups, until the middle thirties, was largely cooperation at the national level. Local libraries maintained information files on adult education opportunities and resources. In 1936 the United States Office of Education inaugurated the Public Forum Project. Libraries throughout the country cooperated with this project, providing reading materials, lists, meeting places, and administration, thus launching the first sizable and continuing library cooperation in an adult education project for community groups.

During World War II the individual reader following a course

of reading worked out for him by the librarian became increasingly
rare. At the same time the Armed Services had proved the value of
the film as an educational tool. These three elements—the increase of
the library's service to groups, the decrease of the number of readers
seeking guided reading, and the recognition of the film as a valuable
medium of information and aesthetic gratification—combined to give
libraries a strong impetus to add films to the more traditional library
materials.

John Grierson stated the case for film service in public libraries
as follows: "The unique qualification of the public library at act as a
coordinator for the visual media lies in the fact that it is the only
community institution which serves the whole public . . . the members
of the American Library Association could . . . become a powerful
agency for the creation of an intelligent community approach to the
visual media." In 1924 ALA created the Visual Methods Committee
which in 1940 became the Audio-Visual Committee. In 1947 the
Carnegie Corporation made a grant to ALA for the establishment of
a Film Advisory Service at ALA Headquarters, to assist librarians on
policy, administration, selection of materials, bibliographic and refer-
ence work in films, and to promote library cooperation with other
agencies working with information films.

At the time this office was established, with Mrs. Patricia Blair
Cory as Library Film Advisor, only a dozen libraries had film collec-
tions of their own. In March 1953 there were 166 libraries providing
film service to their communities, either through collections which
they owned or through participation in a film circuit. During the
month of March 1953 these libraries circulated 70,314 films, which
were shown to 3,728,428 people. Many other libraries provide infor-
mation about films to their patrons and/or a film booking service.

There are in the United States only 111 libraries in cities of
100,000 and over. Local resources and needs differ, but it is the
opinion of many librarians that it is not generally practical for librar-
ies in cities smaller than 100,000 to own their own film collections.
Establishing and maintaining an adequate service is beyond the budget
of most smaller libraries, and the films reach a saturation point in the
smaller community. A library should have high standards for its film
collection as well as for its book collection. A film library which is
overbalanced with out-of-date government films, shorts which are old
and in poor taste, children's films which, however meritorious, are
meant for the classroom, and dull and/or blatant industrials is doing

a disservice to the community, to the institution of which it is a part, and to the growth of a mature 16mm film industry. A film collection should not be given house room unless the library can afford to stock the major portion of its collection from the basic buying list prepared by the ALA Audio-Visual Board; it should not be initiated unless there will continue to be funds to add to the collection and to provide interested professional staff to service it. Since it is difficult to achieve and maintain these standards on a small budget, the answer to film service in the smaller cities and towns is the cooperative film circuit.

The development of cooperative film circuits on a sound basis began in 1948 with two demonstrations made possible by grants from the Carnegie Corporation. These demonstrations were established in the Cleveland Public Library and in the Missouri State Library to provide experimentation in both an urban and a rural situation. Co-operating in the Cleveland circuit were ten nearby cities of medium size. The circuit operated as follows: Seventeen films were block-booked to each of the ten libraries for a period of one month. At the end of the month each collection of seventeen films was sent on to the next library on the list. Each library knew well in advance what films it would receive for any given month, so it could take advance bookings. Each participating library paid an annual token fee of one hundred dollars for the film lending service and was required to provide its own projector and simple splicing equipment. During the second year the number of films in the monthly package was increased to thirty-five while the charge for the film service remained the same.

The demonstration in the Missouri State Library involved nine county libraries and a large municipal library as well as the State Library. The monthly package of films included eleven titles and in addition the State Library maintained a deposit collection of films suitable for discussion, available for spot bookings by the participating libraries. The annual charge to the libraries was $250. During the second year the number of these libraries grew to fourteen. The average population in the largest towns served was approximately 3,000, and about 600 of the communities centered around one-room schools. The scarcity of projectors made it necessary for the library's projector to be used for about 50 percent of the showings, which meant that the librarian not only provided the film but also put on the show. The Missouri program also became self-supporting at the expiration of the Carnegie grant and has increased until it now serves twenty-seven libraries.

These two demonstrations not only enabled libraries involved to establish a community film service but helped to develop a basic pattern for cooperative regional service which makes it possible for libraries which could not otherwise afford such services to provide them.

The number of state and regional film circuits has now grown to twelve. Four other states are providing some kind of film service through cooperation of the state library extension agency and state universities or departments of education. The regional circuits are all administered through public libraries and their administrative patterns are generally similar. The state circuits vary considerably in the identity of the administrating agency, the cost of the participating libraries, and the type and quality of service given. Most of these film circuits are too new for their performance to be judged. ALA needs to do some study in this area to enable the Association to develop standards and make recommendations for establishment and maintenance of public library film circuits.

The greatest contribution made by the office of the ALA Film Advisory Service was the establishment of standards for public library film service. These standards included everything from the mechanical procedures of procuring, processing, and distributing through the far more important community cooperation, programming, and evaluation and appreciation of films. A large part of a librarian's training consists of the acquisition and organization of materials to facilitate their distribution; and even greater emphasis in education for librarianship is put on the selection of suitable materials for public use, so that librarians on the whole are uniquely qualified to administer community film services.

The Advisory Service also established widespread and lasting cooperation with the film industry, cooperation which carried down to the regional and local levels. Library film service owes a great debt to the cooperation of those members of the film industry all over the country who have given most generously of their time and knowledge in what were uncharted spaces for most librarians.

Through the activities of the Film Office, in 1948 the Audio-Visual Committee became the ALA Audio-Visual Board, charged with promoting the study and use of all materials of an audio-visual nature as they relate to public, school, and college libraries. During the time the Film Office was active this Board gave it much strength, and since the close of the office, with the expiration of the Carnegie grant in

1951, the Board has provided continuity of support to libraries and librarians giving film service to their communities. The Audio-Visual Board has played a very active part in promoting the use of films in libraries. It has sponsored institutes and workshops for librarians, made basic buying lists for libraries, and worked with the Library of Congress on development and standardization of catalog cards. ALA has been a constituent member of the FILM COUNCIL OF AMERICA from the beginning; and the Audio-Visual Board has consistently cooperated with its program. Many local librarians have given strong support to the local film councils, and a number of libraries are currently cooperating with the Preview Center Project of FCA.

What happened in libraries made adult education history from the middle forties on. The quality of service differed, of course, but those libraries which led the way gave added meaning to the use of films and another dimension to informal adult education. Libraries have employed considerable effort and ingenuity to overcome inadequate budgets and lack of physical facilities in order to develop film services because they had confidence in their value to adult community groups.

Film service for children has so far played a minor role in libraries for two reasons. The great bulk of children's films are educational films intended for classroom use, and in most areas the schools are doing a very good job of providing classroom films. Less than half a dozen public libraries act as the center for film distribution to schools; some libraries will not lend films for classroom use, and those which do lend to schools will usually make no special concessions for the school's convenience. There were not ten years ago, and there are not today, enough children's literary films to build an adequate library service for children. By "literary" films are meant films whose story content is good, and whose production has enough imagination and artistry to merit purchase with public funds. Children's films are still in that neglected state that children's books were in fifty years ago—nothing between the saccharine twaddle of Elsie Dinsmore and the penny dreadfuls. When authors and publishers realized that writing children's books is an art, we began to produce a fine body of literature for young people and found a good market for it. Speed the day when that dawns on producers and script writers. Most libraries include in their collections what films they can find that are suitable for children, and several libraries do very intelligent programming for children in after-school or Saturday showings. Helping young

people's church groups and youth organizations to plan suitable children's programs takes a considerable portion of any film librarian's time.

It is in helping to plan programs for and with community groups that libraries give their maximum film service and through which they reach their communities most widely. If a librarian wants to know what groups there are in his community which he does not know about, just let him start a film service and they will all show up eventually. Librarians help to plan film programs for church groups, youth organizations, municipal and state agencies, industrial groups, professional, service, and civic clubs, penal institutions, health agencies, Alcoholics Anonymous, Armed Services, museums, PTAs, labor unions, camera clubs, sportsmen's clubs—an endless list of organizations reaching a tremendous variety of people. Some of these people have never used films before, and the librarian may begin with the distracted program chairman whose program has fallen apart at the last minute, asking frantically for "anything thirty minutes long, just so it's in color" and bring him along through a more thoughtful comprehension of his group's needs and interests to a film program that stimulates and informs as well as entertains.

Very often the library plays a more aggressive role by joining with some community organization to plan and co-sponsor a film program to be presented either in or out of the library. Programs in the field of family relations very often have this co-sponsorship with parent organizations, health agencies, church groups, and others. A large library in the Midwest presents an annual two-day Film Festival in cooperation with the Chamber of Commerce; another cooperated with the local university for a series of film forums on the Point Four Program; one West Coast library joined with the municipal art museum in presenting an exceptionally good series of art films with lecturers from nearby colleges; and another planned with the state Mental Hygiene Society a film and lecture series that attracted four hundred people each evening. Libraries often cooperate with groups interested in human relations, such as the National Conference of Christians and Jews and the Urban League, in the planning and presentation of discussion programs or all-day institutes on human relations, using films. Program planning and presentation of foreign affairs, United Nations and UNESCO films, and film discussions on these subjects are an important part of many library film services.

Librarians, accustomed to dealing with the literary arts as well

as the writings of science, have more readily accepted the fact that films are not only an information medium but an art as well, and have taken some responsibility in making their communities aware of this, also. Libraries continue to plan programs presenting the film as an art: showing the history of its development; calling attention to famous directors, producers, and cameramen; and screening its documentary classics. In a number of cities the library or the film librarian has also been active in the formation of local film societies to provide an opportunity for people to see the great theatrical films, both domestic and foreign. These two activities are an important contribution to the continuing growth of the film art, since they develop discriminating audiences who will not be satisfied with cheapness, banality, and hokum whether it comes from Hollywood, London, Paris, or Rome. So far, libraries have made little use of the great theatrical films in their programming, partly because of the cost, but this seems to be the next step.

One Southern library is now offering, for the third year, a very successful program of film classics—the best in both feature and documentary films. This is done with the cooperation of the state university and the Friends of the Library. Lacking adequate auditorium facilities, the showings are presented outside the library, making it possible to charge a small fee which goes into the library's film budget. There is no local commercial agency offering a similar film program, so there is no conflict of interest which might damage public relations. Each patron is provided with a copy of excellent film notes which add to his interest and enjoyment. The great theatrical films have also been used in a few cities as a basis for discussion of social issues.

Art films feature in most library film collections and in their programs. When one of the first of these, *What Is Modern Art?* appeared, one librarian arranged its first showing in her city, followed by a panel of two local artists of national reputation and the curator of the museum, who discussed modern art and then threw the discussion open to the audience. One member of the audience remarked on leaving, "That's the best example of adult education I ever saw." The number of films now appearing in this field is enabling libraries to present some very intelligent and beautiful programs in all the arts. One large library has presented two very fine series: one on the dance with a great variety of dance forms illustrated through good films; and another called *Through Music with the Sound Film*, showing twelve films about many aspects of music.

The whole process of program planning, co-sponsorship of programs, and presenting or taking part in the library programs is an educational experience in itself. Everybody concerned in the process learns a good deal about community cooperation, needs, and resources as well as about the films and other materials used in the program. A number of libraries offer an annual program planners' institute for the purpose of helping program chairmen to know more about content, resources, and techniques for successful programs. The effective use of films is always a part of such an institute. Most libraries provide screening facilities, to some degree at least, to groups planning programs. They also make film lists for mass distribution on a great variety of subjects. Lists of books and pamphlets on related subjects are often distributed at film forums and discussions.

All of this film program activity involves many people in the community, and few library programs would be possible without the cooperation of these people. The Survey of Adult Education in Public Libraries recently conducted by ALA shows that 55 percent of the people conducting library adult education programs were volunteer lay people. This has positive values for the library, the resource people, and the community.

Films have given to libraries a new medium of information that is dramatic as well as educationally sound. They have vitalized both librarians and library programs, have enabled libraries to reach farther into their communities than before, and have made many new library patrons. Libraries are in a unique position to do a great public service. A democratic society is predicated upon the ability of people to govern themselves. To do this they must be informed. The libraries of this country are virtually the only nonpartisan, truly democratic, free, public institutions which can accept this role of informing all our citizens. Films are helping libraries to fulfill more completely this cherished role in American life assigned to them by the American people.

museums

Carl Fox

Some museums concern themselves with natural history, some with cultural history, others with science or industry, but whatever their specialty, all museums today serve to educate the public to a more enlightened artistic and scientific awareness. No longer is the museum considered a mausoleum, an antique treasure-house, cluttered and confusing, restricted to the cultural elite, scholars, and critics of the scholars. A wonderful thing has happened. Instruction (the lion) and enjoyment (the lamb) now walk hand in hand, and that its realization is a commonplace is proved by the increased activities of the museum where music, the dance, art classes, and the motion picture are now a daily occurrence. Never before on the part of the public has there been such enthusiasm for visiting the museum. How long this enthusiasm can be sustained depends, I believe, on how the museum meets its obligation to the community.

Our recent experience at The Brooklyn Museum was indicative of the public's desire for films on the dance and music, on art and artists. It was not a startling new venture for a museum; other museums had shown art films, yet we had no knowledge of what had been done or who had done it. Today we know that the Worcester Museum, The Cleveland Museum, the Philadelphia Museum of Art, the Chicago Art Institute, and others had been showing art films before we presented our first all-art film program in 1948. For that matter, The Brooklyn Museum has been showing 16mm films to the public for the past twenty-three years, beginning with a gift from the Yale University Press of fifteen films on American history.

After several years of showing silent pictures, the museum purchased in 1939 a 16mm sound projector and began its library of sound films which were mainly of an educational nature, selected to provide a background on the peoples of the world as illustrated in the museum collections. Over the years the Education Department has made increasing use of the 16mm film for groups of all ages—for the children's classes from the public schools as well as for the general public visiting the museum on Sunday afternoons, when the program supplements the Sunday afternoon gallery talks and covers all phases of art, ethnology, and culture history. In addition, the museum has

used the film in recreational programs for children on Saturday afternoons and during holidays, when outstanding cartoons and children's classics are shown.

Art films of a technical nature were presented sporadically by the Education Department, but it was the Art School of the Museum which began the first special free monthly series of films on art and artists. Designed for the students of the school, it soon reached its largest and most appreciative audience in the lay public. After four years the program was suspended because there were not enough good art films available (without duplicating films already shown) to make up a half-year's schedule. Rather than drop the showing of films, the Art School developed a program of film masterpieces which were supplemented with films on art.

Every other week for thirty weeks, October through May, "Masterpieces of the Motion Picture" were shown at The Brooklyn Museum. Each motion picture, feature-length or short, was selected for its artistic achievement, its entertainment value, and its contribution to a better understanding of the peoples and cultures of the world. To cover the additional costs of renting features films and the hiring of a union projectionist, it was necessary to charge admission. A nonprofit program to benefit the scholarship fund of the school, admission prices were scaled, we believed, low enough to attract an audience interested in fine films. Subscription rates for fifteen programs was six dollars, or sixty cents for a single admission. Museum members, students, teachers, and librarians were offered a special rate of five dollars, or fifty cents for a single admission. The program was an artistic success but a financial failure despite the endorsement of the Board of Education, the Brooklyn Public Libraries, and a prominent New York magazine which said: "For some years Brooklyn readers of *Cue* have complained to this department that Brooklyn, with its 3,000,000 population, has had no equivalent of Manhattan's (pop. only 2,000,000) Museum of Modern Art Film Library showings. Our hitherto frustrated readers now have the opportunity to prove how much they want such fine film revival programs by supporting their own Brooklyn Museum."

Was it a mistake to show feature films at a museum, particularly in a city that has so many theaters devoted to the best foreign and American motion pictures? Should we have limited ourselves to films on art, since this is more pertinent to a museum of art? I am inclined to the latter view, which inevitably brings us back to the

shortage of good art films and the role that the museum may play in presenting its cultural heritage to the greatest number.

Surely the most important aspect, often overlooked, is how to involve the spectator whose primary consideration is always, "What does this mean to me?"—a question which is answered for him in literature and the motion picture since in both mediums he can identify himself with the characters and the story. A humanization of the arts is increasingly apparent in the exhibition techniques employed by many museums, but for the most part we are still accustomed to the usual displays of hundreds of objects, dozens of rooms, and seemingly endless miles that must be walked in order to see everything in one visit. The result is the casual visitor who quickly "pans" past the walls of masterpieces. His objective, like the mouse in the maze, is to see how quickly he can arrive at the exit. To quote the Dormouse in *Alice In Wonderland*, it is *too* "much of a muchness."

We who are so concerned with reality and the need for communication have at our disposal the most potent single medium for communication. Combining music, the picture, and the spoken word, the illusion of reality in the film moves beyond the traditional art forms of the past to satisfy the social requirements of our time. We can not wait for history to tell us that we have permitted our prejudices (not only motion pictures have sinned in quantity and quality) to keep us from contributing to the "seventh art."

The art film can act only as a supplement to the original material in the museum. Yet within this secondary role as interpreter the film can lead the child as well as the adult toward an appreciation of the work of art he may otherwise ignore or misunderstand. How often have we seen children, as well as adults, derisively thumbing their nose at a painting, simpering at a nude statue, while we have stood by and shaken our heads over their bad manners. We expect the "finer" things to open their eyes instantly to beauty and are dismayed when their eyes remain stubbornly closed. But who are the stubborn ones? Perhaps it is not quite enough to hang a painting on a wall or place a statue on a pedestal, label it, cross our arms, and congratulate ourselves on the new installation.

Collecting, preserving, and exhibiting the art and historical objects of the past centuries in order to educate the public of today as well as tomorrow is a task that requires, besides the requisite skills and enthusiasm, the tools of our time. One of the new tools is the motion picture camera. Its use should not depend on the professional

movie makers alone, but also on the specialists, the curators of the museums whose job today is that of collector, teacher, and interpreter to the public.

An intermediary step from the museum exhibition to the filmic narrative has been on view for several years at the Chicago Art Institute, where the Gallery of Art Interpretation has been experimenting with visual techniques under the direction of Katherine Kuh.   It is interesting to note that Miss Kuh, in "Explaining Art Visually" for the UNESCO publication *Museum*, 1948, chose to use the purely cinematic term "scenario" when outlining her procedure.

In the case of the Art Institute our audience is the average layman and it is to him and to his interests that the Gallery of Art Interpretation is dedicated. Our second step, after selecting the subject to be explained, is the preparation of a scenario. . . . Budget and available art material are also items which influence and sometimes restrict the scenario. . . . Explain only what can be explained visually and above all avoid covering the history of art in one show. If the visitor leaves with two or three new ideas fully absorbed, that must be considered enough. We find it best to include in the original scenario, which becomes our working plan, much more material than can be comfortably used. Elimination takes place during installation, thus permitting less rigidity in the final selection. In other words, a written scenario is not the ultimate solution: the actual material on the wall becomes the true arbiter.

Words, unfortunately, can not reproduce the striking visual effects of her exhibitions. *From Nature To Art, Looking At Sculpture, Explaining Abstract Art, Still Life Comes To Life* are exhibitions that exist only in retrospect for those people who have visited the Art Institute over the years. I have no way of knowing what Miss Kuh thinks of the motion picture as a medium for expressing her vital contribution to the understanding and enjoyment of art, but her approach to the exhibition, it seems to me, is no different from that of Curt Oertel or Luciano Emmer, whose motion pictures continue to be seen and enjoyed despite our never having visited Naumberg, Florence, or Rome.

My curiosity regarding the activities of other museums is in no way satisfied by reading about what they have done. I agree with Miss Kuh that "what the layman needs is a visual explanation of art in terms of the material itself." But do not stop there—take the next inevitable step and make a motion picture to insure a *permanent* record of what has been achieved.

Because the motion picture has for many years catered successfully to the mental age of fourteen, it does not follow that this is the

mental age of Americans or that there is but one low common denominator. However, there are some films on art that can not be comprehended by everyone without adequate educational training. The makers of art films should not delude themselves in thinking that every art film is for the hundred millions. Rather they should understand the limitations in their subject and their audience and should market their films, where possible, to a specific audience. This may diminish the size of the audience, but they will be amply repaid by the quality of its reception.

One of the deterrents in the past was the excessive cost of making a film. This can not be used as an excuse when one works in 16mm. Moreover, the chances of public acceptance are brighter today because the need is greater. It is reflected not only by the increased museum attendance, the activity concerning art in the press, magazines, and books, but indirectly by the decrease in attendance at commercial theaters. Most important of all is the phenomenal growth of the number of 16mm projectors currently used for educational, industrial, religious, and entertainment films.

If you are searching for a tradition, it has been soundly established. There is the art historian Paul Haesaert, who collaborated with Henri Storck to make *Rubens;* Haesaert later directed *From Renoir to Picasso* and *A Visit to Picasso.* His most recent film is *The Primitive Flemings.* The Italian Dr. Enrico Castelli, professor of philosophy at the University of Rome, was the author of *Il Demoniaco nell'Arte,* while J. D. Leechman of The National Museum, Ottawa, Canada, assisted on *The Loon's Necklace,* one of the most popular and successful art films ever made for "children of all ages."

When one contrasts the unending flow of books for children to the indifferent, intermittent trickle of films for children, it is readily apparent how serious is the shortage and how urgent the need for good children's films. Much has already been accomplished, particularly in the field of natural history, but little has been done in films to further the child's appreciation and understanding of art. Logically and realistically the ideal source for such films is the museum.

I would underline for emphasis the kind of art films that I should not like to see made for children: the instructional, "how-to-do-it" type of film. If they must be made (and they are almost never made well) label them "For Adults Only" and hope that the imp of the perverse does not affect the child who reads the label. In this category I would include the textbook approach, the didactic, unimagi-

native, non-filmic exposition of an idea. In other words, the children's film must be something special, and if it can be tainted with the genius of Samuel Clemens and Peter Breughel, Louis Carroll and Paul Klee, Kenneth Grahame and Hokusai, so much the better for art films. There is nothing so dull, so un-educative, as the pedantic motion picture. And since we are living in "the film age," with each child an experienced critic of the motion picture, it would be something less than profound if we continued to associate pedanticism as a necessary correlative to education.

As long ago as 1915, the American poet and lecturer, Vachel Lindsay, published a small book *The Art of the Motion Picture.* Before he turned poet he had studied art at the Chicago Art Institute and The Art Students League in New York. It is therefore all the more surprising that he did not include the museum in the following paragraph.

> The motion picture will be in the public school to stay. Textbooks in geography, history, zoology, botany, physiology and other sciences will be illustrated by standardized films. Along with these changes, there will be available at certain centers, collections of films equivalent to the Standard Dictionary and the Encyclopaedia Britannica. . . . Photoplay libraries are inevitable, as active if not as multitudinous as the book-circulating libraries. . . . We are perfecting a medium to be used as long as Chinese ideographs have been. It will no doubt, like the Chinese language, record in the end massive and classical treatises, imperial chronicles, law-codes, traditions and religious admonitions. All this by the *motion picture* as a recording instrument, not necessarily the *photoplay,* a much more limited thing, a form of art.

The best intentions of men and museums may not be enough; like good paintings and fine books, the exceptional movie is the exception. Unless the producers are men of taste, enthusiasm, poetic insight, and plastic imagination — *creative interpreters* — it would be better not to undertake the making of films at all. A purely mechanical inspiration would do much to destroy for the public the original work of art. The question of whether the film is good art or bad art must depend on the same factors that make up a painting, a book, or a piece of music—with one significant difference. The art of the film is a collective art composed of many contributing units.

It is in this collective role that I would recommend the art museum as producer of art films. Where else can you find housed under one roof, curatorial specialists of every cultural period — of Egypt, Greece, Persia, India, China, Japan, Africa, Italy, France, South and North America, and the multitude of island cultures throughout the world?

Such a unit as part of the museum would perform an additional service, namely, the recording on film of the numerous special exhibitions which have been assembled after months and sometimes years of planning—assembled for a short duration and then disassembled and never shown again as a whole, the parts scattered to private collectors, inaccessible museums, and universities. It becomes all the more urgent as the costs of sending out large traveling exhibitions become prohibitive; even the traveling exhibition is sent to relatively few museums. Again there is a precedent. Recently the Minnesota Sculpture Group, Macalester College, and the St. Paul Gallery and School of Art produced *Sculpture in Minnesota* to substitute for a traveling exhibit which had proved too expensive in freight charges. *Films on Art* calls it "perhaps the best sculpture film yet made in this country." For those people in outlying areas who have not the opportunity of visiting a museum, the film can be shown in the school house, meeting room, or library. What part these films can play on television, I must leave to those who are more familiar with television and the 16mm film.

There remains the difficulty of seeing and obtaining a majority of foreign films on art. One is teased by their existence, one reads laudatory reports from the various film festivals, but the chances of ever seeing them are problematic despite the fine work being done by the 16mm distributors. Perhaps the exchange of art films between museums here and abroad might facilitate a somewhat limited distribution? Unfortunately for us, most of the best art films have not been made in America.

A famous English art historian, critic, and poet, Herbert Read, had this to say on the art of the film:

> The quality of an art always depends finally on the quality of the mind directing or producing it. Instead of doubting the artistic possibilities of the film as a medium, we should rather doubt the artistic capabilities of man to rise to the high opportunities of this new medium. It is a new Pandora's Box that the movie-man carries about, from which he has already released all kinds of evils, but at the bottom of which hope still remains.

If Hollywood can not survive the television invasion by substituting size for quality, the short film in 16mm may play as important a part in the art of the motion picture as does the short story and the *novella* in literature. Let us be more humble and produce our motion pictures with perhaps less technical gloss but with a broader and deeper understanding of our own and our neighbor's culture.

THE VOLUME OF FILMS PRODUCED AND DISTRIBUTED in the public interest is impressive. Governments—local, state, and national—have moved ahead rapidly in this field and voluntary organizations are constantly increasing both their production and use of 16mm films. This section indicates the extent and kind of production and outlines the policies which guide the course of production.

One striking aspect of the work in the 16mm field by governmental agencies and national associations that stands out in the following pages is that films are usually produced and distributed with a limited purpose and target audience in mind. However, many of the films could be used much more widely. Better means of informing potential users about the titles need to be developed and film distribution must be facilitated. It should become as easy to obtain and screen a film produced in the public interest as it is to obtain government and organization pamphlets.

Forecast: Wider distribution of government films, and better information about their quality and use.

5
from head-quarters to the grassroots

state and local government

Rachel M. Goetz

STATE AND LOCAL GOVERNMENTS are far from saturated markets for the 16mm film. Spottily, perhaps belatedly, but with growing enthusiasm government officials are finding that the audiovisual field can provide them with valuable tools for public information and in-service training programs. A pilot study of audio-visual aids in government recently completed for the Public Administration Clearing House uncovered both richness and paucity in film use in the public services. Its soundings brought up evidence of unexpectedly large film resources; but it also found wide areas where the new communication tools have yet to take root. *In toto*, however, state and local governments have accumulated an impressive volume of experience in film production and film utilization.

State governments have produced literally hundreds of 16mm films. Increasingly, state universities have developed motion picture production units which have released over four hundred films. On a modest per-picture budget, the total of state funds so expended runs well over half a million dollars. Most of these films were produced for school use. They range from public relations films for state universities (there are more than a score of these) to teaching films for use with all age groups. Sample titles include *Siamese Basic Sounds* (Wisconsin), *River Valley Archeology* (Georgia), *Education of Exceptional Children* (Illinois), *Hast Any Philosophy in Thee?* (University of Southern California).

States also employ commercial film producers. Many of the professional films are produced for public relations programs designed to build civic pride in state resources and institutions. The films portray local history, the state's natural beauties, its resources, and its public works projects. They may be used to explain the need for new taxes or bond issues, as well as to lure industries and tourists into the state. Examples of such promotional films are *Winter in New York*

State (shown to 1,271 audiences totaling two and one-half million people), *Your Indiana State Parks, Our Iowa, Our State Capitol* (Virginia), *Make It in Massachusetts, Minnesota Document, Your Heritage in Old Mississippi.*

To a lesser extent the states have produced films to explain governmental operations. *Pennsylvania Local Government in Action* describes Pennsylvania's complicated local government structure. Michigan's *Our Greatest Heritage* explains the operation of its election code and urges attendance at the polls. There is a companion filmstrip that is used in training election clerks.

Indiana has scheduled a series on the courts. The Department of Revenue of the Commonwealth of Kentucky released "trailers" on the state income tax for use in commercial theaters. The Illinois Auditor's office plans a film on state finance problems. Wisconsin, Michigan, and Iowa have produced films on their state legislatures. Wisconsin has released *Better Schools for Rural Wisconsin.*

A large range of governmental issues has been presented in state-produced films. These are sample titles: *Resources Limited* (New Jersey), *Florida: Wealth or Waste, Tar Heel Family* (North Carolina), *County and Community Recreation in Action* (Indiana), *Tale of Twin Cities* (water pollution, Minnesota), *Snow Road* (Colorado), *Waters of the Commonwealth* (Pennsylvania), *Thruway to Tomorrow* (New York), *Pennsylvania Turnpike, Welton: A Healthy Community* (Washington), *Feeling All Right* (Mississippi), *Best Food in Town* (restaurant sanitation, Texas).

A growing number of distinguished mental health films have been produced by or for state governments. Examples: *The Face of Youth* (Wisconsin), *Mental Hospital* (Oklahoma), *Palmour Street* (Georgia). Farm and rural life have also been the subject of major productions, particularly in the South. Notable examples are *Twelve Months Green* and *Cotton Mechanization* (Mississippi), *Tommy's New Crop* (Georgia), *Farming to Stay* (Alabama).

State-sponsored in-service training films are also appearing. These include *City of the Sick* (training film for psychiatric aides, Ohio), *Fire Call* (professional versus voluntary fire departments, Georgia), *More Dangerous Than Dynamite* (fire marshal, California).

Motion picture production involves substantial outlays, and state governments are under strong incentive to work out cooperative arrangements for sharing costs. A bewildering network of such arrangements has been entered into. They may involve several depart-

ments, a number of states, federal agencies, or even business concerns. *First as a Child,* for example, was produced by the United States Children's Bureau in cooperation with the State of Virginia. States co-operated with professional organizations to produce such important films as *Fears of Children* (Oklahoma and the National Association for Mental Health), *Angry Boy* (Michigan and the National Association for Mental Health), *Steps of Age* (North Carolina and the Mental Health Film Board), *High Wall* (the Illinois Departments of Public Instruction and Mental Health and the Anti-Defamation League). The Bureau of State Services of the United States Public Health Service has been instrumental in working out a series of these highly success-ful cooperative arrangements.

Films on the natural resources of several states have been produced under the direction of the United States Bureau of Mines with the financial backing of such companies as Standard Oil and The Texas Company. The State of Georgia produced *The School That Learned to Eat,* financed by General Mills.

The full reach of state film production activities has not yet been charted; the story would have to be put together department by department, state by state. However, it is clear that film production is a facet of state governmental operation which is growing in importance.

The task of piecing together the 16mm film picture in local governments—in cities, counties, townships, and special districts— is even more difficult, if for no other reason than that there are 3,000 counties, 10,000 municipalities, and tens of thousands of school and other special districts.

Some three dozen cities were queried on their use of films in training or in public information programs. The surprising total of 512 films was reported. Traffic safety led with 100 films, followed by public health, supervision, human relations, fireman training, water supply, public works, and first aid. The list included productions of the leading educational film companies, federal films, and business-sponsored films.

Sixty-three of the films were produced by the local jurisdic-tions themselves. Most of these were simple newsreel reports of local happenings like *Pasadena's Tournament of Roses.* Others were trav-elog and promotional films. However, a number of productions dealt with the operation of city departments—water, fire, police, and health. Some cities, such as Burbank, San Mateo, and San Diego,

California, Eugene, Oregon, and Milwaukee, Wisconsin, reported films on over-all city operations.

Primarily, state and local governments are making films available for the purposes of general education. States operate more than 270 film rental libraries. These are to be found in every state in the Union; nine states operate more than six apiece. They vary widely in size; some libraries like that of the University of Indiana circulate thousands of prints, while the smaller ones have less than a hundred. Altogether 130,000 reels of film circulate from state-operated libraries. Most of these libraries are operated by state universities and colleges; however, ninety-one are operated directly by Departments of Education, thirty-seven by Departments of Health, two by Departments of Welfare, three by Departments of Conservation, and two by Departments of Highways.

Services to public schools account for most of the state funds that are expended on films. Such services vary from film rental library operations to elaborate audio-visual services organized on a county basis, as in California and Virginia (Virginia operates seventy-four different film libraries). Services may also include program-planning advice, services to public libraries on some sort of circuit system, or film production services. State Departments of Education are also assuming increasing responsibility for teacher training in audio-visual instruction and in motion picture production. Curricula are becoming richer, and work at progressively higher levels of competence is being offered.

The tax-supported libraries of cities and towns are beginning to make films more generally available. Every year more libraries are organizing audio-visual services, and the number of films that are circulated is growing rapidly. Several states, including Illinois, make the prints owned by the state university film library available without charge through local public libraries. The American Library Association is working to extend audio-visual services to rural areas.

Audio-visual services to schools and to teacher training institutions thus are accepted functions for the public service. However, services to higher education, to informal adult education, or to professional training are much less general; they are, in fact, very thin.

An occasional progressive state or city institution has made forays in this uncharted field. The University of Wisconsin makes an effort to put the audio-visual experience of the Department of Education at the service of the rest of the university. Pennsylvania

State College has published a number of specialized film listings; it also operates the leading film library on psychological subjects and publishes the *Psychological Cinema Register.* The School of Business of New York City College publishes *See, Hear, Mr. Businessman* in connection with a library of films selected for business use; it even provides projectionist services. Indiana University has recently become a kind of audio-visual secretariat for the American Association of Law Schools. Iowa State University has published film bibliographies on office training, shop training, supervision and retail training, and hospital administration. Washington State College, on contract to the United States Department of Commerce, screened some 6,000 films on industrial and farming methods for the purposes of the Mutual Security Agency.

Despite these pioneering developments it remains true that many audio-visual resources for adult learning are being overlooked by the public services. The general maturity of film use is low. Some subject-matter areas are top-heavy with films, while others are totally lacking in audio-visual materials. The quality of many productions lags behind the best standards of the film profession.

Too little use is made of the scores of specialized listings which do in fact exist. Most of these have been developed by private professional organizations. These groups are not generally serviced by existing audio-visual institutions. They have had to develop their own audio-visual services, which are springing up all over the landscape— in trade associations, professional groups, labor unions, and even the churches. Out of these private efforts have come significant evaluative materials. Many of the listings are potentially rich in materials on civic issues—if the public services were equipped to glean them.

Also, there are some 4,000 federal films which are incompletely used. These range from films on the meaning of American democracy, produced for overseas use by the State Department, to very technical films on all sorts of scientific subjects. They are listed in *3434 Government Films,* published by the United States Office of Education.

Some federal agencies maintain film libraries. Federal films also appear spottily in state and commercial film libraries. The fact is, however, that it takes a patient sleuth well versed in the mysteries of the 16mm field to exploit fully the film resources of· the federal government.

The federal experience has significance for local and state governments. It provides the largest core of *adult* audio-visual experi-

ence. Industrial audio-visual training, though extensive, runs a poor second and is generally less accessible. Some of the federal experience has been collected in articles, books, and manuals. Some of it has been captured in widely useful films, slidefilms, and other training aids. Refocused, this "know-how" can serve adult learning in local government. Its value is not restricted to skill-teaching. It can provide important support for general education and for scientific training. It can even contribute to the difficult business of attitude formation.

The hard core of federal audio-visual experience is buttressed by large-scale research on the effectiveness of new techniques. At Pennsylvania State College, Fordham University, and half a dozen other institutions of higher learning, government-sponsored studies are making a major contribution to the theory and practice of audio-visual instruction. Unfortunately, too little of this theory and practice has penetrated state and local government levels.

The productions of the large educational film producers are generally prepared for the school market and are not widely useful for in-service training programs. However, many of these films are pertinent to public information programs. Business-sponsored films are a largely unexplored resource for training programs. In shop safety campaigns, in office management and supervisory training, and in human relations programs such films are making a major contribution. A few of these have been borrowed by the public services, but many more could be used if government officials were alert to their existence. Some of the better-known films which have begun to work their way into government training programs are General Electric's *The Inner Man Steps Out*, Marshall Field's *By Jupiter*, and Bell Telephone's *Telephone Courtesy*.

The field of traffic safety is particularly rich. The National Safety Council, insurance companies, automobile and tractor manufacturers are producing many films. Notable examples include Ford's *Driver Safety Training Series*, Chevrolet's *Let's Get Out of the Muddle*, and International Harvester's *A Day in Court*.

Sponsored films usually have a "selling" message; however, even a straight sales film can be useful if it deals with products and services in which the public services are interested. There are many such films in the public works field. A survey undertaken by the American Public Works Association in cooperation with Public Administration Clearing House uncovered some three hundred films

of manufacturers of materials and equipment which were of potential interest to public works engineers. Many of these films, incidentally, do not appear in the standard reference works.

By and large, the sponsored film field is even more of a wilderness than the educational film field. The quality of the films varies greatly and there are fewer evaluative props on which to lean. However, useful information is scattered through trade journals and film listings of trade associations and other professional groups. If such information were consolidated in usable form, sponsored films could become valued assets in the public service. The development of projectors which take magnetic tape striped on films is making it easier to edit films and to redo their sound tracks for public service use.

The 16mm field taken as a whole contains titles in practically every phase of civic concern. Obviously, not all of these are first class; many are little known or not readily accessible. In any case, each must be selected to do *a particular job at a particular time in connection with a particular problem.* Critical previews are a major need, but accumulated experience with *films in use* in public service could also give local governments a firmer hold on this vast and amorphous field.

Such fruitful exchange of experience is almost totally lacking. Even at the federal level it is fragmentary and largely informal. The Visual Education Service of the United States Office of Education prepares source materials on federal films, including data for the Library of Congress cards on films and guides to federal government films available for use on television. But it has no authority to provide comparable services for state and local films. Nor is there sufficient exchange of "know-how" among state or local governments; as a matter of fact, few jurisdictions have more than a bowing acquaintance with audio-visuals. Local government operations generally do not have the magnitude, the urgency, or the degree of centralization which characterizes federal government programs.

Sound training and active citizen understanding at the local government level are, however, fully as important as at the federal level. One hundred and sixty million citizens are touched many times daily by the activities of local and state governments. State and local governmental budgets add up to staggering billions—about thirty billions in 1952, nearly half of the total federal budget with its heavy weighting of defense expenditures. There are, furthermore, almost twice as many civilian employees in state and local governments as

there are in the federal government, and the problems of in-service training are greater.

The 16mm film could play a significant role in this relatively more diffuse training situation. In some state and big city operations the number and size of audiences could even justify film production. Also, training aids properly designed and readily available could serve more than one jurisdiction.

Practical difficulties bar the way to more fruitful use of audio-visuals at the local government level, but they need not be insurmountable. Many of them stem from the fact that no agency in or out of government is presently rendering the kind of specialized audio-visual services which these governmental groups need.

The score of organizations of government officials that co-operated with the Public Administration Clearing House pilot study became convinced that a solid core of audio-visual information could be broadly useful across the whole of the public service field. They made pioneering attempts to widen the use of audio-visual aids. The present writer was commissioned to prepare an illustrated release, "Tips for New Film Users," and a manual, "Visual Aids for Public Service."

Three organizations produced film bibliographies making extensive use of the information on some 2,000 films which was collected for the project. It was observed that some titles kept reappearing in different jurisdictions, a fact which had important evaluative significance. The Civil Service Assembly of the United States and Canada published *A Selected List of Films for Public Employee Training.* The American Society of Planning Officials released *Motion Pictures on Housing and Planning: A Bibliography.* The American Public Works Association published *Films in Public Works* (serial listings of two hundred films in twenty-two major categories). The International City Managers Association also released a special report, *Use of Films in City Government.*

A number of conclusions emerged from these joint efforts. It became apparent that there is too little evidence of deepening maturity in the handling of civic issues, too little use is being made of the magic of emotion, too little of the motion picture industry's expertise is being brought to bear in public service use. Governments need and deserve more from the 16mm field than they are currently getting. What is needed is *enlightened cooperation on a long-term basis between film producers, sponsors, suppliers, and*

public agencies. Sporadic *ad hoc* cooperative efforts are not enough.
It is true that there are even now great resources in the 16mm field
which are untapped, but it is equally true that these could and should
be much richer.

The field is large and the problems technical. Unless, there-
fore, audio-visual services specialized to the requirements of the public
service come into being, the skimming of the surface that is character-
istic of local and state governments' film use today will still be the
pattern in 1983.

federal government

James E. Gibson

BACK IN 1908 the Department of Agriculture pur-
chased a Jenkins camera and used it to photograph test flights of the
first plane made by the Wright Brothers for the U.S. Army Signal
Corps. This is the first recorded use of motion picture film by an
agency of the federal government. But it was not until 1912, after
four years of film activity, that the Department established the first
government motion picture laboratory. Actually, it was several
months after its establishment before the laboratory officially existed.
The then Secretary of Agriculture had openly stated that the motion
picture was a "work of the devil" and that he would have nothing to
do with such a "disreputable medium of expression." But when he
was lured before a screen and saw a movie of himself addressing a
visiting group of corn club boys, which had been photographed with-
out his knowledge, he was amazed and delighted. From that moment
the motion picture program of the Department ceased to be a bootleg
enterprise.

At least two other federal agencies got into the film business
about the same time. The Department of the Interior produced and
distributed motion pictures as early as 1911 to entice Eastern farmers
to move to the newly opened agricultural areas of the West, while the
Civil Service Commission used the film *Won Through Merit* to stimu-
late a recruiting campaign in 1912.

The 1914 report of a committee appointed to study the effectiveness of motion pictures produced by the Department of Agriculture contained the following statement: "Those showing films reported that the announcement that a motion picture exhibit was to be a feature of the lecture, attracted large audiences, even in bad weather and under difficult road conditions. In certain cases, the films were shown a few days before or after an ordinary stereopticon talk. In every case, the motion picture exhibit brought out 75 to 100 people, where the stereopticon talks attracted only 10 to 20 people." Here was a device which apparently increased the effectiveness of information operations by such a percentage that a government department or agency charged with disseminating information to the people could hardly afford to operate without it.

When the United States entered World War I in 1917 the U.S. Army Signal Corps established a Photographic Division in the Office of the Chief Signal Officer and directed a major effort toward recording a motion picture history of the war. There was also a demand for films for training raw recruits, which was partially met by contracting with commercial film companies for the production of sixty-two training films. After the war the Army built a motion picture laboratory in Washington, D.C., where photographic activity was centered until shortly before World War II.

Except for films sponsored by the Creel "Committee on Public Information" during World War I, such as *Pershing's Crusaders, America's Answer*, and *From Forest to France*, which were used to boost morale and the sale of Liberty Bonds, the federal government gave little consideration to the production of films for theatrical distribution through commercial exhibitors before 1935. In June of that year the Resettlement Administration undertook to interpret the program and objectives of that agency through motion pictures. Two outstanding documentaries were produced, *The Plow That Broke the Plains* and *The River*. Both received international acclaim. The film unit of the Resettlement Administration was shifted from one agency to another until it became the U.S. Film Service, an agency depending upon transferred funds and specializing in documentary message films for theatrical release. With the advent of World War II, it was absorbed by the Office of War Information.

As political tension in Europe increased and more consideration was given to military matters, demands for Army training films necessitated the establishment of a Signal Corps Production Labora-

tory at Fort Monmouth, N.J., in 1937 and one at Wright Field, Dayton, Ohio, in 1940 to handle Air Force requirements. In 1942 the Army acquired the old Paramount Studios in Long Island City, where it established what is known today as the Signal Corps Pictorial Center. In the same year the Wright Field facility was transferred to the Air Force, which also expanded to studios in Culver City, California. The Navy, meanwhile, had constructed a motion picture laboratory on the grounds of the Naval Air Station in Anacostia, D.C. The Office of Strategic Services moved its film activities in with the Motion Picture Service of the Department of Agriculture for the duration of the war.

Although the United States is the greatest industrial nation in the world, the beginning of World War II found the country short of men skilled in mechanical arts. The need was urgent for training large numbers in basic principles and certain mechanical skills. To help solve this problem the Office of Education produced 457 training films on basic engineering, machine-shop work, shipbuilding, welding, carpentry, care of machinery, and supervisory problems. The success of this program contributed greatly toward the widespread use of this type of film by the military.

The high point of government film activity was reached during World War II. Millions of dollars went into the production and distribution of films for skill training, indoctrination, orientation, attitude building, and other uses. They proved to be of great value in adapting large numbers of personnel to the special conditions and requirements of life in the military service. Of particular significance were the "how-to-do-it" training films and the attitude-building series called *Why We Fight*.

A popular story dramatizing the effect of training films is that of thirty-six rookies and a timber-trestle bridge. The recruits had had only three weeks of Army training, none of it in engineering work. But they were shown a training film *The Timber-Trestle Bridge*. They saw the film once in a darkened room. Then they were taken into the country by a sergeant who had never built a timber-trestle bridge and told to erect the structure. What happened? Here's the answer in a direct quotation from the Company Commander: "In three and a half hours they had completed a 45-foot timber-trestle bridge which is as good as any I've seen. If that isn't an argument for training films, I'll eat one."

The Office of War Information produced, adopted, and dis-

tributed hundreds of motion pictures during World War II. These films usually depicted some activity directly concerned with the war effort. They were inspirational as well as informative. Nation-wide distribution was accomplished through cooperating 16mm film libraries. But many of the better-made documentaries with wide popular appeal received commercial distribution through a film industry group called the War Activities Committee. At the end of the war the Office of War Information was abolished. Responsibility for its library of films was acquired by the Department of State.

For a number of years prior to World War II the Department of State had produced motion pictures in connection with its cultural program with the other American republics. During the war the Department combined its forces with those of the military and the Office of War Information to engage in that complex activity called psychological warfare. When control of occupied areas in Europe and Asia was transferred to the Department by the military after the war, an extensive information program was inherited.

The severe political, economic, and social strains of postwar adjustments and the advances of international communism backed by belligerent Soviet aggressiveness made the information program of utmost importance. A major film effort was made by the Department of State to show foreign audiences how democracy works in the United States.

Other postwar developments resulted in the creation of new government agencies interested in motion pictures. The Technical Cooperation Administration, a semi-independent organization attached to the Department of State, whose activities were referred to as the Point Four Program, and the Mutual Security Agency (originally Economic Cooperation Administration, administrator of the Marshall Plan) were later merged to form the Foreign Operations Administration. These agencies produced and distributed motion pictures in overseas areas benefiting from technical and economic aid from the United States.

With the tremendous expansion of service to veterans made necessary by World War II, the Veterans Administration took advantage of the motion picture to inform the veteran of his problems and rights on return to civilian life. Films were also used to train disabled veterans and indoctrinate the greatly expanded force of workers in the Veterans Administration. This series of about twenty films produced by the Veterans Administration, utilizing production facilities of the

Motion picture photography, particularly high-speed photography, is used extensively by many agencies of the Army, Navy, and Air Force and by certain other government organizations, in research and in the development and testing of new equipment and new techniques. Many valuable and highly specialized films result from these activities.

The United States Information Agency, which was created August 1, 1953, consolidates the foreign information activities of the federal government into one program. It comprises all the foreign information functions of the former International Information Administration of the Department of State, the Mutual Security Agency, and the Technical Cooperation Administration (now the Foreign Operations Administration). In the White House press release announcing appointment of the Director for the new agency, the President said: "Our overseas information service never carried a heavier responsibility than it does now. This service must clearly and factually present to the world the policies and objectives of the United States. It is not enough for us to have sound policies dedicated to goals of universal peace, freedom, and progress. These policies must be made known to and understood by all the peoples throughout the world."

The motion picture program of the U.S. Information Agency operates through 135 offices in over fifty countries outside the iron curtain countries. Many films are produced by the International Motion Picture Service, the division of the U.S. Information Agency responsible for motion pictures, using commercial film production companies under contract. Other films are acquired and adapted in language versions of the various countries served by the program.

Since 1951, when United States information activities were greatly expanded, the International Motion Picture Service has provided for use in this program sixty-five to seventy new documentary-type films each year. These films have been translated into twenty-two different languages. Three hundred to five hundred different film titles are available through U.S. Information Agency offices abroad. The program reaches audiences of approximately 500,000,000 annually. While primary emphasis is placed on nontheatrical showings to community groups and organizations, theatrical distribution has greatly increased. New and expanding television facilities abroad offer another important outlet for these motion pictures.

To operate its nontheatrical program abroad, the International Motion Picture Service must provide the necessary technical services. As of September 1953, 214 mobile units were in operation. Many of

these vehicles are in effect traveling information centers. Not only do they generate their own electric power and carry all the equipment needed for motion picture showings, but materials for small exhibits, pamphlets, and leaflets for local distribution as well. Approximately 6,000 sound projectors are in use. The program enjoys wide and enthusiastic support in every country where it operates. Countries fighting an internal communist menace have found these films extremely effective.

The Department of Agriculture has a basic interest in the motion picture. It was the first agency of the federal government to use this medium of communication to augment its information program. Its film program is based on the law which requires the Department to "acquire and disseminate" information dealing with its activities. At least a thousand films have been produced by the Motion Picture Service since it first began "playing with movies." Some two hundred subjects are presently in circulation. Even so, the great wealth of potiental agricultural film material has not been touched. Few people know the dramatic stories, so full of down-to-earth human interest, behind Beltsville research which has contributed so greatly to the agricultural wealth of this country. Lack of funds has limited the number of "how-to-do-it" films for which almost every Farmer's Bulletin is an ideal outline.

The Department of Agriculture uses every means of communication to convey useful information to the people, particularly the farmer and the homemaker—including press, radio, exhibits, motion pictures, and television. Everybody in the country knows Smokey Bear, the United States Forest Service's symbol of fire prevention. With the backing of the Advertising Council, television films have been the primary factor in Smokey's rise to fame.

Department of Agriculture films are available on loan from the Motion Picture Service in Washington. D.C., and from cooperating film libraries throughout the country, primarily in land-grant colleges and state universities. Prints may also be purchased by anyone who wants to use them on a more permanent basis.

The Motion Picture Service is a division of the Office of Information. It produces or supervises production of all Department of Agriculture motion pictures. In addition to producing agricultural films, its staff and facilities are available to land-grant colleges and other federal agencies for the production of motion pictures.

The Department of the Interior has long used motion pictures

to disseminate information concerning conservation projects conducted by the Department. Its role as guardian of the nation's mineral, wildlife, scenic, oil, and water resources, together with its administration of Territories, Indian Affairs, and National Parks, makes its activities of immense public interest. Today, however, film activities of the various agencies of the Department have been discontinued with the exception of those of the Bureau of Mines and the Fish and Wildlife Service. Motion picture activities of both these agencies are financed by industry.

The Bureau of Mines is responsible for disseminating information in the field of mining and other mineral resources, particularly with a view toward improving health and safety conditions. It has found the motion picture very effective. The Bureau has in circulation some seventy films dealing with mining and metallurgical operations and related manufacturing processes, showing where minerals are found and how they are extracted from the earth and converted into commercial products. Films of the Bureau of Mines have been produced by commercial film producers under contract, the cost of production being borne by cooperating industrial concerns. Currently production of new films has been discontinued. Distribution of existing films is handled by the Bureau of Mines Experiment Station in Pittsburgh, Pennsylvania, and certain affiliated libraries throughout the country.

The Fish and Wildlife Service produces films on subjects of particular interest to the commercial fisheries industry. Similar in many respects to the film activities of the Bureau of Mines, these productions are completed by commercial film companies under contract, the cost being borne by the commercial fishing industry. Prints of these films are available on loan from the Fish and Wildlife Service, Department of the Interior, Washington 25, D.C., and from certain cooperating film libraries in a number of states.

The Office of Education, now a part of the Department of Health, Education and Welfare, is the central information office for United States government films. Films produced by the Office of Education in 1943-45, and prints of other films produced by agencies of the federal government, are made available for sale to the public through a contract which the Office of Education has with United World Films. As a service to schools, colleges, and other educational film users, the Visual Education Service of the Office of Education prepares catalog information about all U.S. government motion pic-

tures which are available for public use in the United States. This information is issued in the form of book catalogs and, through a cooperative agreement with the Library of Congress, on 3x5 film catalog cards.

The Office of Education annually compiles and issues directories of film libraries—state and local sources for the borrowing and renting of 16mm films in the United States. Its Visual Education Service assists other government agencies in selection, procurement, and evaluation of audio-visual materials. It also works closely with the various state departments of education in the extension and improvement of audio-visual education. As the number of noncommercial stations increases, educational television is becoming very important to the Office of Education. Lists of U.S. government films available for television use have been prepared by the Visual Education Service for some time. As a service to educational television stations, lists of all films available for educational television use will be prepared and made available by the Office of Education.

The Library of Congress, through its administration of the Copyright Act, has been in the film business longer than any other government agency. When motion pictures were first submitted for copyright registration back in the 1890's, they were classified as photographs, since there was no provision in the Copyright Act for "moving pictures." And, as photographs, the copies deposited with the Library were paper prints. The Library still has these prints of some 3,500 early motion pictures produced between 1897 and 1913. In 1912 the Copyright Act was amended to permit the registration and deposit of motion pictures. But rather than take the highly inflammable nitrate prints, the Library accepted and continues to acquire for copyright purposes the descriptive text of each motion picture copyrighted. Thousands of such scenarios, scripts, and publicity releases are stored in the Library.

In 1942 the Library of Congress entered into an agreement with motion picture producers that acetate prints of certain copyrighted films, as selected by the Library, would be deposited in its permanent collection. The years 1913-1942, during which the Library did not collect prints of copyrighted motion pictures, are represented by later acquisitions through gift or purchase of the Mary Pickford, the George Kleine, the Ernest, and a portion of the John E. Allen collection. Since 1942 the Library has acquired 1,774 films as selections from those copyrighted during the period.

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Through agreement with the Office of Alien Property, the Library has accepted custodial responsibility for impounded and captured enemy film features, shorts, newsreels, and training films produced in Germany, Italy, and Japan and has recently completed cataloging this mass of some 30,000,000 feet of film. Commercial and government motion picture producers and distributors have been licensed by the Office to use much of this material, which is now under the supervision of the Library of Congress. The Library of Congress also has an extensive collection of prints of U.S. government films, but The National Archives is the agency charged with the responsibility of storing and preserving all U.S. government film records. Rather than construct expensive storage vaults for the safekeeping of the inflammable nitrate prints and negatives in its custody, the Archives has recently embarked on a program of duplicating its nitrate films on acetate base film. It is anticipated that eventually the Archives' entire film collection will be converted to acetate.

With the change of administration in January 1953, practically every agency was caught in the squeeze to "balance the budget." The first government organizations to be affected were the emergency control agencies. Many of these were abolished outright. Others were reduced to skeleton staffs. "Reduction in force" was a popular topic of Washington conversation. The possibilities of drastic changes in policies curtailed many activities at the operating level. Film programs of the various agencies were particularly vulnerable. Many were cancelled. Others were suspended until they could be reviewed and evaluated by the new administration. Commercial film production companies found slim pickings in Washington for some time. The granddaddy of government film organizations, the Motion Picture Service of the Department of Agriculture, almost closed down its production unit. Federal agencies with overseas film information activities were prime targets of investigating committees. Least affected were the Defense departments, with the exception of the Air Force, which had planned construction of its own Photographic Center at Orlando, Fla. The others anticipated budget cuts, and got them.

As the Administration hit its stride and policies began to stabilize, operating agencies got back into the film business. For some it was not as big a business as it had been before. For others it was no business at all. But, as government film pioneers found back in 1914, no agency charged with disseminating information to the people can afford to operate without utilizing the medium of the motion pic-

ture. Any government whose leaders depend on popular support to keep them in power must carry its story back to the people. Any nation whose leaders desire the respect and cooperation of other nations must tell its story to the rest of the world. The motion picture is ideal for the purpose. So is television.

The latest, and without a doubt the most potent, of all mass communication media is television. Today millions of people are informed and entertained by its programs. It will reach millions more in the future. Today television uses many hundreds of films to fill its quarter-hour, half-hour, and one-hour time slots. As the number of television stations increases, the number of motion pictures needed to fill these thousands of time slots becomes almost astronomical. Hundreds of U.S. government films are now available for television use. All new films being produced are designed to fit television time periods. Many government agencies are producing films for exclusive television use. Two such series, the Navy's *Victory at Sea* and the Army's *The Big Picture*, have proved extremely successful. An equally good series is the *Air Force Story*.

The Navy's Special Devices Center pioneered in using television as a teaching tool and in the production of training films by the kinescope method. Both the Army and the Air Force now have mobile television units, completely equipped to transmit, receive, and kinescope special events, training maneuvers, and tactical exercises. The Signal Corps Pictorial Center has installed a complete television studio for the purpose of producing films by the kinescope method. The Army, Navy, Air Force, and Department of Agriculture have acquired special photographic equipment with which to produce motion pictures of comparable cost but of better quality than kinescope productions.

The Department of Agriculture has launched a series of short "package" film programs for distribution to television stations operating farm and home economics programs. As more and more television stations come into existence, every farm area in the country will possibly be in range of at least one station. County agents, finding it increasingly difficult to get adequate attendance at local farm meetings, are looking to television to solve their communication problem. As a means of agricultural communication, television will soon have no equal.

The federal government has been in the film business for a long time. Its activity in this field has been generally successful.

Television offers an excellent method of showing government films to millions of people. It is safe to predict that the federal government will produce more pictures in the future than in the past, and that these films will be viewed by greater audiences than ever before, not only in the United States but in oversea areas as well.

national associations

Cecile Starr

SINCE A DETAILED ACCOUNT of the film activities of various national associations is to be given in another publication of this current *Film Counselor* series, this chapter will touch only lightly upon the complex facts and formulas involved. The second volume now being prepared by the FILM COUNCIL OF AMERICA is tentatively entitled *A Guide to the Film Services of National Associations.* For the purposes of this publication we have defined a national association as "a nonprofit organization serving a nation-wide membership of affiliated groups or individuals." Thus, within the scope of this definition, we plan to publish reports on the film activities of such diverse groups as the Girl Scouts of the U.S.A., the National Association of Manufacturers, the American Medical Association, the Workers Education Bureau, the Foreign Policy Association, Community Chests and Councils, National Education Association, National Safety Council, and scores of others whose educational and public relations work has gotten them involved in one or another aspect of 16mm films.

Five years ago the FILM COUNCIL OF AMERICA made a preliminary investigation of this subject through a questionnaire sent to 209 national associations and agencies representing labor, industry, education, social welfare, men's and women's clubs, youth-serving groups, and the like. Responses from exactly one hundred indicated that only seventeen were not doing anything with films, while eighty-three were involved either in sponsoring the production of films, distributing them or in various ways encouraging their use among

member groups or the public. It is very likely that the percentages have not changed radically in the past five years, but the quality and kinds of film services offered by these national associations definitely have been and continue to be on the upgrade.

Isolated efforts to use motion pictures for nonprofit educational purposes can be cited all the way back to the beginning of motion pictures themselves. The oldest extant film brought to our attention thus far is one produced by the Girl Scouts of the U.S.A. back in 1918. But, as with all the other major areas of 16mm development in this country, it was not until the late 1930's and early 1940's that associations and individuals began to get excited about the possibilities of film in furthering their own aims and ideals. With their combined memberships in the multiples of millions, it is no wonder that the various national associations·were quick to see values in the relatively new moving and talking picture which the masses of people had already made a popular art and a major American industry. Nor, in the face of the complexities that exist in every artistic and business endeavor, is it surprising that their lack of knowledge and experience in how to use the motion picture often left them bewildered and discouraged.

Returns from the questionnaire sent out by FCA in 1948 clearly show that except for a few isolated and exceptional cases the film work of national associations at that time was operating on a relatively amateurish basis. Their film sponsorship or actual production was sporadic and often inadequately financed; distribution was cumbersome and discouragingly insufficient; while the various efforts to promote more and better use of films were generally superficial and impractical, founded on theory rather than on first-hand knowledge of the realities involved.

"Wishful thinking" most easily characterizes what national associations were doing with films at first. Today we see the beginnings of professionalism in this work. We see a larger number of *experienced* film people planning and coordinating national associations' film services—on a much more skilled level and with a consequent increase in success. Only a few years ago there was little more than interest and enthusiasm, which without experience and skill led so often to futility and inactivity on the one hand or to overactivity and disappointment on the other. The difficulties voiced by the people responsible for film activities in national organizations at that time were very real. But the complaining voices of five years ago seemed

(or seem now in retrospect) woefully unable to accept the difficulties, real as they were, and to get to work to solve them.

I should like to quote from some of those complaints that were sent in at the time of our survey five years ago: they express so clearly not only the nature of the problems but also the feeling of futility and frustration that is so uniquely the property of the non-professional. "The cost of showing a film often prevents our branches from using them," reports one group. "Greatest difficulty is local knowledge of how to treat film, also projector," writes another. "There have been a great many requests for films with special focus on the problems in child-caring agencies, however, we have not found any such material." "General reviews of films are not helpful for labor groups." "Existing films suitable for instruction in specialized fields, such as psychology, are on the average extremely poor in terms of technical (photographic) quality." "The mechanics of film showing are detrimental to the educational process." I have selected these comments more for their variety than similarity, yet the tone in each is one of helplessness and vague hope that someone else will be able to right all the wrongs of the film world.

In all fairness to the people whose words are quoted above I should add that they reflect a state of mind that was reasonably typical of all who were working in films five years ago. We seemed to feel that nothing short of a miracle would change things. We trusted in the power of films to implement our good work and our best ideas, and for that reason we seemed to believe that the miracle would happen, that the problems, annoying and unmanageable as they were, would disappear all of a sudden and leave us free to use and enjoy the benefits of the motion picture.

But of course this did not happen. The problems did not disappear, neither all of a sudden nor in the course of the following years. You might say then that the desired miracle did not happen. But something else did happen which in itself is a kind of miracle— and that is growth. In these past five years, some of the very people and associations that did the most complaining have grown up to the point of facing the problems and working through them rather than wishing them away.

Professionalism is the new note in the 16mm film activities of national associations today. To make a professional in this field, it takes years of working, thinking, making mistakes, changing direction —not just a few years of routine labor. Some specialized courses help

prepare technicians for film work, but mainly it is experience that makes significant achievement along these lines. The number of professionals in noncommercial film-making and film utilization is steadily increasing. They are people who have learned from their own experiences, not those of someone else. They have made professionals of themselves, and there is a justifiable pride that goes with the work they are now doing.

The cooperative Film Service of the American Nurses' Association and the National League for Nursing offers a fine example of the kind of professionalism I have in mind. In 1953 (the first year of the cooperative enterprise and the fifth year of the ANA's film program), the Film Service made important strides in almost every direction. At its most recent biennial convention, for example, previews of new films pertinent to nursing were scheduled during each afternoon of the four-day meeting and were seen by literally thousands of nurses. Each film was introduced by a nursing specialist, and follow-up discussion was held when the situation required. The director of the Film Service was on hand at the convention to help interested members with their own film problems.

Films are also available at moderate rental fees to members through the newly established ANA-NLN Film Library. It is expected that the number of titles and prints will grow considerably as this service becomes more widely used. Sixteen-millimeter film reviews, prepared for the Film Service by staff and committee experts, are published each month in the *American Journal of Nursing.* A selection of these reviews is edited and reprinted each year and used as a mailing piece for members who want general information about films for their programs. The first discussion guide has been completed, and several articles on selecting and using films have been written by the Film Service's director and published in the nursing journal.

Production is another phase of the ANA-NLN Film Service. At present two films are in production under its sponsorship and supervision. They have been budgeted not for economy's sake but at as high a figure as was possible, for they are considered important investments in education, not potentially useful gimmicks.

Much of the good sense that underlies the ANA-NLN Film Service can be traced to its director's previously gained experience and skills. The job she first took for the American Nurses' Association was a small one, but it grew because she knew how to help it grow and thrive. She has won the support of the organizations she works

for, not as an enthusiast but as a specialist. After several years she is now able to show a film service that is operating a full program, not doing everything at once, not even doing everything there is to do, but going along at the best pace it can maintain, well aware of the fact that problems along the way will prevent its achieving 100 percent perfection.

The ANA-NLN Film Service director acknowledges that the little complaints quoted earlier in this chapter are still with us: we need more projectors, better discussion leaders, more easily accessible films, serious evaluations, experienced projectionists, better screening facilities, and more mature films. But she knows also that we cannot have any of those improvements without working toward them with solid leadership, sensible planning, and vigorous activity. She is prepared to give the members of her organization the help they need in selecting films, in learning how to improve their film showings, and in acquiring the skills of leading film discussion. She also finds herself in a position to spend some of her time and cooperative effort with film specialists in related fields—in such organizations as the American Medical Association and the Medical Audio-Visual Institute.

Any number of other national associations might have been selected as an example of what has happened in their film programs during the past few years. The Girl Scouts, for example, has made remarkable progress in its own professional production of audio-visual materials. The Workers Education Bureau (of the AF of L) has worked out a first-rate monthly evaluation of films to be used in labor programs. The National Audubon Society has coordinated a highly professional set of still and motion picture services available to members, schools, and others. The American Library Association, despite its relative inactivity in the past several years, has still managed to keep increasing within its ranks the most thoroughly interested, active, and competent body of noncommercial film specialists in the country.

FCA's *Guide to the Film Services of National Associations* will be the first major attempt in this country to compile and publish information of this kind for general use. Its usefulness extends in many directions. First, with copies of the guide on hand in film information centers and audio-visual departments, film users should find it easier to locate the specific film service they need and the organization that offers it. The associations themselves will doubtless benefit, not only from the publicity their film services will receive but also from the

increased opportunity to serve the public that needs its services. They will have occasion to become more aware of the activities of other associations, which in turn may well mean the basis for conferring and cooperating with one another, in some instances planning together, and benefiting from one another's hard-learned experiences.

How much more will they achieve in the next few years? My feeling is that a great deal will happen and that it will all be to the good. After all, many of the people now doing professional film jobs in national associations today were five or ten years ago in the midst of being "overcome" by the "possibilities" of film. Between then and now they rolled up their sleeves and began to put films to work. They made films their business. For them it is no longer a part-time enthusiasm but a full-time job. As more like them serve their apprenticeships and make their way into other national associations, we shall see further growth in the soundness of their film programs, both national and local. We shall see them reaping the rewards that can be brought about only by sound planning in their own endeavors, by cooperating with other groups whose interests are similar or tangential, and by setting increasingly higher aims and standards in the quality of their work. We shall, in my opinion, see that the problem situations faced by national associations regarding the use of 16mm films have not in themselves improved but that the people dealing with the problems have done a great deal of improving.

TWO ADDITIONAL SOURCES contributing to the available footage on 16mm in this country are the import product and the release on 16mm of domestic theatrical films. More and more films are being imported to supplement home production, and American films are finding a growing world market. Efforts are being made to cut the trade barriers that prevent free exchange of educational materials and the future holds promise of solving the present physical and financial problems which deter world-wide use of the 16mm film.

The adaptability of theatrical film to informal and formal education is now apparent. Educators have realized the effect entertainment films have on national attitudes and efforts are being organized to promote the use of these materials in adult education in the U.S.A. and the rest of the world.

Forecast: Expansion of world trade in educational films via simplified import-export regulations, and new uses for theatrical film.

6

new york,

paris,

hollywood

world trade in educational film

Robert E. Brubaker

FEW PEOPLE—few even in the audio-visual field itself—ever give much thought to the import and export of educational films. And even when they do, they think of it as some strange facet of the film industry—important, but better left to the experts. Actually there is nothing very mysterious about this subject. The majority of its aspects are basic to world trade in general and the same problems are usually involved. Of course, they are complicated, but also fascinating and challenging.

In foreign trade we deal in many individual markets, each quite different in its characteristics. Each currency is distinct and has its own value relative to the dollar. Languages differ not only from country to country but within national boundaries as well. Political borders tend to hamper the flow of goods, and in most cases customs duties are levied at the point of crossing. The complex nature of international communication and transportation also affects trading between nations. The biggest problem of all, however, is that the currencies of many countries are still "soft" in comparison with our "hard" dollar. This becomes a great obstacle to the export and import of goods between ourselves and such nations, most of whom have suffered from a chronic shortage of dollars ever since the end of the war.

A significant difference between most import-export goods and educational films lies in the fact that the former are usually sold to private consumers, while educational films are destined for use mostly by tax-financed institutions such as public schools and universities. Unlike the U.S.A., where schools enjoy a great deal of independence and individuality with respect to policies, curricula, and expenditures, foreign school systems as a rule are highly centralized and under the rigid control of a ministry of education. This government agency usually does all the purchasing and maintains a tight grip on the

strings of the relatively small purse marked "Education." In the U.S.A. a producer of educational films is able to sell to many schools; but in most other countries it is either a matter of doing business with the ministry of education or practically no one. This, then, is the broad background against which we should examine the subject of this chapter.

Sixteen-millimeter silent films were used in foreign classrooms as long as thirty years ago, and many such films produced in the United States made a significant international contribution. Local production was mostly confined to a few of the European countries, particularly Great Britain, Germany, and Sweden, which also engaged in a nominal amount of trading among themselves and supplied some of the neighboring markets. Most of the films produced then have now outlived their usefulness and have been retired.

The war brought an interruption of several years, during which educational film production virtually stopped in every country except the United States. Even here the output slowed down greatly except in one important field, training films for the Armed Forces. The enormous success of our government in the use of thousands of such films for every imaginable purpose provided the impetus for a rapid expansion of civilian audio-visual education after the war.

We are all familiar with the state of chaos in many countries after the war. This chaos was especially present in their educational systems. Not only had many schools been destroyed or looted (including the loss of projectors and other valuable equipment) and many teachers sacrificed their lives, but conventional educational theories, policies, and methods had lost their meaning and validity as a result of the complete exhaustion and prostration of large areas of the world. But in spite of the horrible consequences of six years of total warfare, many nations seized upon the opportunity to rebuild their educational systems on a sounder basis than existed before the war. Methods have been revamped, policies liberalized, nineteenth century curricula revised, and good, new ideas at least considered, if not always adopted.

One of these new ideas was the introduction of 16mm educational *sound* motion pictures for classroom teaching. We must recall that educational film production had stopped completely from 1939 through 1945. Furthermore, production facilities could not be reorganized for at least three or four years after the war because of a shortage of funds, raw materials, equipment, and qualified production personnel. It was during this period that export and import of 16mm

educational films came into their own. Obviously, the initial flow
was from the United States and Great Britain to the countries that
had suffered most during the war. Neutral Sweden also shipped some
films to its Scandinavian neighbors, and in some of the areas orig-
inally occupied by the Germans attempts were made to salvage film
footage from Hitler's propaganda motion pictures by putting it
through a "denazification" process.

In the last five years we have witnessed an increase in interna-
tional production of instructional films in a number of countries,
though now there is a pause in this progress. Private producers in
England, France, Belgium, Sweden, Australia, Japan, and the United
States are making a significant contribution in this field. In some
other areas it is the ministry of education which finances and produces
a limited number of films, and in a few instances this responsibility
has been assumed by the ministry of information (propaganda).

As production is increased throughout the world, there is
bound to be a livelier two-way trade in educational films between
nations. Many of the films are important tools for the teaching of
international understanding, without which world peace will never
rest on a firm foundation. And education is now more often recog-
nized abroad as the basis of any high standard of living and economic
stability, much more so than the mere availability of natural and
human resources. More and more educators throughout the world
are rapidly awakening to the importance of the motion picture as a
superior, efficient teaching aid. Today over eighty countries on this
side of the iron curtain are making some use of such visual aids in
public and private schools, adult education, literacy campaigns,
health and hygiene programs, and vocational training. A large pro-
portion of the films so used have been acquired from other countries.

American educational films are both liked and disliked over-
seas. It is safe to estimate that not more than 25 percent of this
country's total educational film production is really suited for use
abroad. This is unfortunate, especially in those cases where the sub-
ject matter of the films is of international interest. But the presenta-
tion techniques in most of our films are typically American, and of
course we cannot expect a conservative schoolmaster in Aachen or
Zaandam to select a teaching film in which two young American boys
dressed in faded blue jeans, sneakers, and "spaceship" T-shirts dis-
cuss the merits of various scientific theories. What, then, *do* our
friends abroad want?

They are looking for films of an international character—films

the subject matter of which will be understood no matter where they are shown. The areas covered should include especially human biology, health and hygiene, physics, chemistry, natural science, geography, art, and music. Educators in other countries are less likely to demand films about the social studies and other areas where differences in environment are all-important.

The films must be authentic, straight-forward presentations in the typical, time-tested classroom film manner. This conventional format is much preferred to the story-type of film which uses a good part of its footage in establishing a plot which is of obvious secondary importance to the subject under study. Straight narration (rather than dialogue) is essential, or it will be next to impossible to make satisfactory foreign language versions. Aside from this technical difficulty, many educators abroad do not like sound films in the first place. One can guess how such teachers will react to films using live dialogue. The sound films proved most successful abroad are those with an even, slow narration interspersed with occasional pauses. While the most frequently spoken foreign languages are Spanish and French, there is a market for a dozen other language versions from Arabic to Turkish. Accent and vocabulary may make it advisable even to offer a "neutral" British language version of certain films.

The most exciting development in solving the language problem is the new magnetic stripe process. It offers an immediate solution in the small foreign markets where the distribution potential is limited and investment in a costly optical track would not be justified. This is now particularly the case in many regions of Asia and Africa. There are now striping facilities in over a dozen countries; and within a year or two, individuals anywhere in the world will be able to have their regular 16mm film prints striped.

What about special motion picture techniques? They should be used wherever they can make a contribution to a better understanding of the subject. If a process cannot be demonstrated with straight photography, then animation should be substituted. Extreme close-ups should be used, as well as slow-motion and stop-motion photography. Many other techniques are highly regarded by our teacher friends abroad, who always stoutly maintain, however, that an educational film should never attempt to show what can actually be demonstrated in the classroom. This is especially true with respect to experiments in the sciences.

Natural sound effects are more important to such teachers than

wordy narrations. Color does not mean much to them unless it contributes significantly to the understanding of the subject. Generally speaking, the foreign purchaser of American educational films almost invariably prefers two black and white films for the price of one in color. He also likes his films short, seldom more than one reel. Yet as a rule he wants them to go into much detail—more than we in the U.S. are accustomed to. He therefore prefers, for example, separate films about ants or the honeybee or the housefly to a comprehensive study of the insect world.

The cost of American educational films is high in many countries because of weak local purchasing power, devaluated currencies, dollar shortages, and chronically inadequate educational budgets. And in many cases it is the local government which is primarily responsible for the purchaser's financial problem through the levy of unreasonable customs duties. To meet such restrictive practices, UNESCO has worked out two agreements called "Agreement for Facilitating the International Circulation of Visual and Auditory Materials of an Educational, Scientific and Cultural Character" and "Agreement on the Importation of Educational, Scientific and Cultural Materials." Both are designed to remove customs barriers, special taxes, and other obstacles to the importation of educational materials, including films. (As of October 1953 the first agreement had been signed by twenty-one member nations, nine of which had ratified it. It will enter into force when the tenth country ratifies it. The second agreement has been in force since May 21, 1952, thirty-one countries having signed it and sixteen having completed ratification. The United States has signed the first agreement only, and the President transmitted it on August 22, 1950, to the Senate, where after three and a half years it still awaits ratification.)

The UNESCO Film Coupon scheme is another device formulated to activate the international flow of instructional films. Though the plan unfortunately increases the cost of films through collection of handling fees at both ends, it nevertheless enables consumers in soft currency markets to purchase films from producers in hard currency countries. Under the Marshall Plan (ECA, MSA, FOA) it was possible to ship educational films to certain countries under an Informational Media Guaranty which permitted the purchaser to pay in his own currency and the American supplier to be paid in dollars at no loss to himself.

In some areas, notably the Philippines, the U.S. government

collaborates with local authorities in setting up and carrying out posi-
tive educational film programs. Where U.S. Information Service film
libraries are attached to the diplomatic posts maintained by our gov-
ernment abroad, a few educational films suitable for classroom
teaching are available and are in great demand since they are loaned
to schools free of charge.

And now, what about the future? It is difficult to predict what
will happen, because so much depends on the economic and political
world situation and on coming technical developments. Television
will most certainly play a role. It is possible that cooperative produc-
tion between countries, as it is now tried in Europe, will be expanded.
Theoretically it makes some sense, but there is some question whether
it will work in the long run or produce the advantages allegedly
attributed to it. The same is true with barter arrangements under
which various producers try to exchange their films on the basis of a
fixed ratio, usually in proportion to size of population.

The sale of reproduction rights is probably the most promising
method of expanding the global circulation of internationally suitable
films. This practice has unique advantages, and it provides a solution
to many of the problems which have hitherto hampered export and
import of educational motion pictures. One thing, however, it will
not do: it will not make poor films any more acceptable outside the
country of origin than in it. Only the best films have any chance for
success.

to import or not to import

Rosalind Kossoff

FINANCING IS THE SOLE PROBLEM that restricts and
curtails importation of film shorts into this country by commercial
distributors for 16mm circulation. This is a serious matter, for foreign
films are important to adult education. They are the only means of
bringing to us visually from other countries native concepts of their
cultural and social activities. Also, they are important to our film
makers who obtain new film ideas. In reporting factually why the

problem is monetary, it is necessary to indicate the operations as they are effected.

The first step is to bring into this country a preview print of a film alleged to be of especial merit. The experienced distributor secures the services of a reliable shipping agent who can deal swiftly and competently with all the paper work, is prepared to meet the film shipment from abroad, whether it arrives by air or steamer, undertakes the care of all charges for transport and duty, customs clearance, screening, and safe delivery of the film to the consignee. The total costs involved for a ten-, twenty-, or thirty-minute 16mm film from abroad are approximately $40 to $50. Should the film be found undesirable for distribution, it must be returned abroad and the procedure reversed. Therefore it is safe to estimate the whole screening operation cost at somewhere between $80 and $100. Some individuals and companies have tried dispensing with a shipping agent's services in order to save expenses, but anyone who has tried it once is not likely to undertake it a second time.

Confronted with such an outlay per film for preview, it is economically impractical for any distributor even to consider an attempt to satisfy minimum screening needs. The best and most thorough way to cover the foreign field for product is for the distributor to make a yearly pilgrimage overseas, providing funds are available.

Once a film from abroad is contracted for for release and distribution in the States and negotiations between producer and distributor have been finalized, the second step of the operation is adaptation, also a costly procedure. Adaptation applies to foreign-produced films not spoken in the English language. A similar operation, with some variations, is effected to import preprint material, the duping material for taking off future copies and, if an American version is to be prepared, the picture track and international track (music and sound effects) as well. The cost of making an American adaptation is $400 to $500 for a ten-minute subject, $750 to $1,000 for a twenty-minute subject. This outlay on the part of the distributor is eventually recovered from the first earnings of the film—*if* it proves successful.

An adaptation requires the services of a film editor who knows his craft, a writer who can write, and a narrator who can voice the narration with intelligence. Provided with the human equipment, now to its physical application, which may include a quickening of the pace and/or tightening of the film for American consumption. After

an adequate translation of the foreign commentary is supplied the writer, further research on the film subject is usually necessary on his part before a satisfying narration is ready for the narrator, who after several rehearsals is ready to record. When all this has been accomplished, the editor, with a marked workprint and sound track, script, and narrator are carted off to the recording studio, and all hope the "mix" will be perfect. It never is! The editor almost always has some serious problem to solve or decision to make before the final printing material can be sent to the laboratory for the first answer print.

All this work takes two or three weeks and adds up to $1,000 for a twenty-minute film. The American version of the foreign film finally arrives from the laboratory on a new reel, in a shiny can properly labeled, fully described by printed literature, and ready for release and a chance to repay its American sponsor the costs of importation, adaptation, and advertising. It may be greeted with acclaim, be taken for granted, or perhaps be neglected. In the final analysis, each film has to make its own way in the 16mm world.

A film of foreign origin that is artistic, mature, and completely adult cannot be sold as a commodity. It should be so classified, but until top commercial sources accept it as such, we unhappily admit that no U.S. market exists for foreigns films of this nature or stature. Part of the reason for this is that for years foreign films were handled by a very few 16mm distributors, in a desultory manner and with no real understanding of the product. One distributing company some seven years ago concentrated on the importation of French short films to this country, but this has been the only serious effort in this direction. The early support given these films (American versions of foreign origin) were by a limited number of valiantly imaginative people, educators at the university and college level, film librarians connected with the public libraries, and museum people and film societies throughout the country, who in turn recruited new supporters in their own fields and slowly helped to develop wider interest. There is a valid reason for the slow growth. When these foreign films began to appear in numbers for the first time, no one knew what to do with them. How were they to be used? They were not geared for study as were other 16mm films, they were not travelogs, and they were not entertainment. But this was recognized: most of them were of top quality, introducing new topics and ideas creatively fashioned, and were cultural and adult.

The people who first responded to these films were artistically

constituted, quick to perceive that they must be used interpretively if at all. They grasped instinctively the ways and means to stimulate interest with films of foreign origin and taught users of film how to delve into the new ideas they generated and how to enlarge on the general use of facts contained in them. These understanding ones, in other words, used this representative type of film as a stepping stone to encourage further search for more detailed information, deeper study, and wider appreciation. In this way more and more users of films became attracted, and in turn wider uses were found and are still being found for this type of film in the educational field. The day is fast approaching when the interpretive use of films will be welcomed with genuine eagerness on the part of creatively able educators.

Today the growth of interest continues, but it cannot as yet be said that a U.S. market exists for foreign film shorts . . . perhaps in another five years, providing the current momentum is sustained and strengthened not only by its supporters but by continued film importation.

theatrical film on 16mm

Jack C. Ellis

In RECENT YEARS features reduced to 16mm have become widely available and their showings have increased at an extraordinary rate. The fact that feature films can now be shipped and shown easily, at a rental many groups and even some individuals can afford, has resulted in a remarkable growth in the study of the theatrical motion picture. It has also made feature films available for many uses other than the study of film for film's sake. A brief historical survey of the organized and serious study and use of feature film (omitting home movies and current 35mm entertainment on 16mm as in hospitals or Armed Forces outposts) will illustrate the necessity for associating "theatrical" with "16mm."

Although 16mm did not become a reality until 1923, and the availability and use of feature films reduced to 16mm have become

widespread only since World War II, serious interest in the theatrical film has grown steadily since its beginnings. As early as 1894 the Library of Congress initiated its motion picture collection, cataloging, and research. In 1909 the National Board of Review of Motion Pictures, an independent organization of public-spirited citizens, was formed to assist "the development of the motion picture as entertainment, as education and as art, by providing media for the expression of the public's opinions of films, and by organizing motion picture councils throughout the country." Other institutions were later founded which represented somewhat more specialized interests in the art, history, and social function of the theatrical film.

By 1927 workers in the motion picture industry had established the Academy of Motion Picture Arts and Sciences, which provided certain depository and research services for its membership. In 1934 a second government agency, the National Archives, became a depository for films important to American history and to the history of the American film. But it was the Museum of Modern Art Film Library, launched in 1935, that first suggested a seriousness of approach hitherto reserved for the older arts. In addition to serving as an archive and showcase for significant examples of film art from many countries and decades, the Museum attempted to build general appreciation and understanding of film by circulating 16mm prints of its collection to other educational and cultural institutions. The George Eastman House, Rochester, New York, now cooperates with the Museum in acquiring and preserving valuable films and has become an equally important center for film study.

These institutions for film preservation and research, and for informal and adult education in film, were augmented in the 1930's by formal secondary school training in motion picture appreciation, following the pioneer work of Mary and Allen Abbott at Teachers College, Columbia University, about 1928. Impetus for film study at the high school level was provided by the "Payne Fund Studies," published in 1933. These researches caused concern, probably exaggerated, over the deleterious effects of commercial motion pictures on children and contained recommendations for motion picture study as one of the surest ways to counteract these effects. High school English teachers, under the leadership of the National Council of Teachers of English, undertook chief responsibility for the new units and courses in "photoplay appreciation." A quantity of film literature and study materials for secondary school use appeared during the middle and

late thirties, and during the next decade teachers of dramatic arts and visual arts joined in a broad approach to film as one of the "communication arts."

Colleges and universities lagged in initiating classroom study of the motion picture. A few of the largest universities in metropolitan film production centers early introduced professional training in film which gradually expanded into motion picture departments: the Department of Cinema at the University of Southern California, formed in 1932, was the first to offer a B.A. degree. As part of a general education, college courses in the art, history, and social function of film have come into being much more slowly. When the "History of Motion Pictures" was first offered at the University of Connecticut in 1944, only six other credit courses in the art of film were known to exist in this country.

Since the end of World War II, however, film study at all three educational levels has grown rapidly. By 1952 the New York public schools had inaugurated for teachers an in-service credit course on the film, consisting of fifteen lectures by educators, film makers, and critics, and the screening of four feature films. Today most high school communication and language arts textbooks include sections on the film. In the hundred largest colleges and universities of the country, 188 courses were offered during 1952-53 which dealt directly with the feature film. Of these, ninety-seven were concerned with film history, criticism, and appreciation, while ninety-one focused major attention on the social implications of film as it shapes and reflects our society. Opportunities for specialized research in graduate programs in communication and the communication arts have also increased, and many dissertations and theses now contribute to the growing store of information on the theatrical film and its audience. Supplementing credit courses and formal training in film are the university-sponsored adult education courses and the independent film study groups. Both of these channels of informal education are extending high school and college film study into the vital area of adult education.

This growth and spread of film study is not nearly as dramatic as the increase in the extent and variety of uses of feature films on 16mm. Underlying the expansion in both study and use, however, is the recent availability of many fine feature films on 16mm. Whereas earlier serious interest in film was characterized by institutional activity and restricted to large urban communities, groups all over the

country now show hundreds of important feature films accessible on 16mm, often for purposes other than the study of film *qua* film. Four general areas of utility for theatrical film on 16mm—in literature and language study, international relations, cultural and sociological analysis, and quality entertainment series—are illustrated in the secondary schools, colleges, and informal and adult education situations.

High school use of the feature film has been impeded by three factors: length, cost, and the failure of teachers to recognize the educational values and emotional impact inherent in superior features. Running from 60 to 120 minutes, features cannot be fitted into the traditional 45-minute recitation period, but they are being shown on consecutive class days, in special assembly programs, after school, and during lunch hours. Teaching Film Custodians, of course, has edited excerpts from feature films for school use since 1946. Since 1951 one commercial distributor has been developing discussion filmstrips which can be used with individual classes after the whole student body has seen the feature. The present trend in curriculum planning toward more flexible class schedules and "core units" will help solve the time problem.

The comparatively high rental for feature films will be lowered as the market, and competition among distributors, increases. Today feature film rentals are often paid by school clubs or parent groups or by collections taken among the students. Several classes or the whole school may use a single feature for several educational purposes, thus lowering per-pupil cost. Increased financial support for education will make school funds available for educational materials which can no longer be considered a luxury.

Once teachers realize the depth of understanding and feeling conveyed by "entertainment" films and the wealth of educational experience offered in features now on 16mm, they will find ways to overcome the time and cost barriers. While a twenty-minute didactic "curriculum film" on postwar Italy, for example, may serve to illustrate discussion and reading, feature films such as *Shoe Shine* or *Bicycle Thief*, made by Italians and available on 16mm, take the student out of the textbook into life itself. Educational experiences of this sort are more necessary than ever, and feature film is a practical method of providing it.

In the coming years wider use of feature films in secondary schools will be brought about by teachers with the imagination and training to utilize them for numerous educational purposes, by school

administrators and citizens who will make funds available for these valuable educational tools, and by feature distributors with enough foresight to offer every incentive in developing this vast potential market.

Though slower to introduce film study, colleges and universities have been well in advance of the secondary schools in using features on 16mm. Sponsorship and relation to the formal curriculum of campus feature film showings vary considerably, however. As in the high schools, the use of a feature film for one class is still rare, but on a departmental level features have become accepted supplementary study materials. Many language departments show French, German, Italian, or Spanish features as integral parts of language-culture-area study. English departments have an obvious interest in the film based upon a literary work, and music departments show feature films with particularly noteworthy scores. Interdepartmental and interdivisional cooperation in the use of features is becoming increasingly common, particularly among the humanities and the social sciences.

Even more frequent showings of artistically or historically significant feature films occur in the informal film series. Open to students and faculty, and often to the public. they are sometimes sponsored by a college department or agency or by the school as a whole, as a contribution to the general cultural life of campus and community. Other showings are sponsored by student and faculty extra-curricular groups which may be organized for the sole purpose of bringing films to the campus or which show films as part of a broader program of activities, including fund-raising. Another type of feature film showing occurs in conjunction with annual festivals of the arts, as at Cornell University and the University of Illinois. Feature film series are also becoming an important and attractive part of university adult education programs; since 1948 the General Extension Division of the University of Florida has offered annual film series in several Florida cities. All of these informal film series represent a trend among universities in offering cultural services for the whole community and a gradual move toward education in the understanding and appreciation of the motion picture as an art form.

The community film society movement in this country was of little importance before World War II and has not had the benefit of national coordination, as have the societies in France and Great Britain. Since 1946, however, the number of societies has increased rapidly; rough estimates place the present number between 300 and

400, including the campus societies referred to above. Cinema 16, founded in New York in 1947, has become the largest of our film societies, with a membership of over 5,000 in 1953-54. Dedicated originally to the showing of short art, experimental, scientific, and documentary films, its scope has since been extended to include feature film "classics." The many other independent film societies in towns large and small across the nation bring into their communities foreign, older U.S., and documentary features which otherwise would not be shown. Their memberships comprise those who simply want a wider variety of film fare than is usually provided by local theaters as well as those seriously interested in motion picture art and history.

Museums, art centers, public libraries, and various types of nonprofit organizations are also utilizing feature films in their programs. The Museum of Modern Art and Eastman House have already been mentioned; the feature film series at Brooklyn Museum are described elsewhere in this volume. Many museums and art centers in other parts of the country are regularly offering feature series. Public libraries usually confine themselves to the showing and circulation of short films but among the notable exceptions are the Chicago, Seattle, Kansas City, Cleveland, and Detroit public libraries. Another type of feature film use is represented by the Foreign Policy Association's current series of ten feature-length fictional and documentary films, in its Metropolitan New York program, *Europe in Crisis—1900-1950*.

As yet a largely unexplored medium for feature films on 16mm, in informal and adult education, is television. Both commercial and educational channels have an exciting potential in the use of feature films as more than entertainment or "filler." Features can of course be televised for all of the general and specific educational purposes indicated above, but one of the most provocative of these is television's obvious capabilities in teaching an understanding and appreciation of the motion picture itself. This vastly important job of popular education has not yet been done satisfactorily or on a wide scale through the older media. The series of *Critics and Films*, produced on 16mm by the British Film Institute, which presents leading film critics discussing feature films with the help of illustrative excerpts, points a direction that television might take.

The fact that use and study of feature film on 16mm is winning a place within the general pattern of cultural interests in this country is one of the most encouraging signs for the future progress of film art. The function of the 16mm print of a feature film can be likened to

that of the paper-backed reprint of a literary classic or the long-playing record of a symphony: it will make works of film art available to all for continued study and enjoyment. In addition, the minority audiences of feature films on 16mm may form a basis of economic support for the film artist who isn't content to speak in the mass market place. Because of 16mm, examples of film art now survive to be judged and enjoyed by ensuing generations. If the present activities here briefly surveyed continue to prosper and grow, by 1983 increased audience understanding and appreciation of film will have made possible better films, and significant works of film art reduced to 16mm will be assured a currently undreamed of longevity and breadth of importance.

IN THE SECTION WHICH FOLLOWS two of the contributors present surveys of film research covering the field of evaluation and selection, and the techniques used in analyzing the effects of motion pictures on audiences. The film cataloging project of the Library of Congress and the contemplated cataloging of films to be undertaken on an international basis under the auspices of UNESCO are discussed in detail.

As the effect of 16mm film in communicating ideas has become more widely known to military leaders, advertising executives and classroom teachers, film specialists have become more concerned with discovering the unique factors contributing to the effectiveness of each film.

Forecast: More sharply focused films coming as a result of further research in audience reaction.

7

choosing, classifying, and testing

evaluation and selection

Carolyn Guss

Since learning has always been conditioned by the materials of communication which were available and utilized, those concerned with the process of communication and teaching have been interested in the methods and means of selecting the best possible materials of communication. Even in a relatively simple society, when it was possible for one generation to transmit most of its accumulated culture to the succeeding generation by word-of-mouth and direct experience and philosophers taught their students in dialogue fashion, evaluation and selection were necessary and did take place.

Later, when the development of the printing press increased immeasurably the amount and variety of ideas available for dissemination and use, the problems of evaluation and selection by booksellers, librarians, teachers, and the like became more complex. And, more recently, the advent of the 16mm sound motion picture which marked another advance in the media of communication further increased the problem of selection.

The motion picture medium is steadily becoming one of the more widely used instructional tools both in the classroom and in adult education. The *Educational Film Guide*, for example, lists over 11,000 16mm motion pictures available for educational use.

Since, as Paul Witt says, "the kinds of instructional materials that are introduced in the learning situation affect the learning experiences of the individual," teachers and adult education leaders, as well as producers and distributors of instructional materials, are continually seeking to improve the methods by which they evaluate and select instructional materials.

How are motion pictures evaluated and selected? Who selects them? What criteria are employed in the evaluation and selection processes? Is evaluation a continuing process? Is it completely subjective or are there certain objective standards that can be applied?

Can the educational potentialities of a motion picture best be determined by judging its over-all effectiveness or by determining the value of each of its component parts and averaging them? These are some of the questions which this chapter will attempt to answer.

Since it is neither desirable nor practicable for a single film library to circulate all available films or for a user to use all available films on a given subject, selection must take place. Within the last ten years, the number of educational film titles has more than tripled. This increased activity in film production has made available several different motion pictures on the same subject for the same grade level. Whereas not so many years ago a film librarian or potential user was content to be able to locate one film title on a given subject and grade level, today he is frequently bewildered by finding five, six, seven, or more films covering essentially the same content.

Then, too, the users of films from a film library have every right to expect that the library carefully and critically appraises and approves the educational value of the films its distributes. An adequate, well-balanced, functional film library does not "just happen." The development of a film library which meets the needs and standards of its users is the result of careful and discriminatory selection. Twelve university film libraries, for example, recently studied by the author reported an increase in the use of films from their libraries. During 1950-1951 the twelve libraries totaled 503,625 bookings, which on the basis of a conservative estimate represents the staggering total of 15,108,750 pupil-hours of instruction or the equivalent of the teaching time of more than 400 full-time teachers. The fact that the libraries studied are not accepting all new films produced is indicated by their reports that they previewed over 8,000 films during 1950-1951 but added only 3,299 new titles—slightly less than half the number of titles previewed—to their libraries.

Finally, much of the progress in film production can be attributed to the film selection which has taken place at the various levels of use. Since, for economic if for no other reasons, producers must produce films which will be used, they welcome and are guided by reports from users of their films. Classroom teachers often feel that reports of their experiences with films have little or no significance. Such is not the case. Both libraries and producers welcome them; they are a prime factor in improving the quality of future films and film libraries.

Film evaluation and selection is indisputably being conducted

in a democratic manner. Few if any film libraries are being built single-handedly. Few if any teachers or discussion leaders select films without a great deal of assistance from other sources—supervisors, students, professional organizations and their publications, film catalogs and indexes, published film evaluations, and colleagues. Film evaluation and selection, therefore, in almost all cases represents the combined value-judgments of teacher, subject-matter expert, film specialist, and student. The competencies represented by the average film previewing group include an understanding of the use of the motion picture for teaching purposes; successful experience as a teacher or adult education leader; knowledge of content and uses of available motion pictures; ability to analyze, interpret, and evaluate film content; and administrative ability to maintain records and reports.

Duplicate prints of film titles are purchased by all film libraries on the basis of demand. This demand, of course, is from the users of the library, and in this phase of selection the users alone do the evaluating and selecting. The twelve university film libraries previously mentioned average almost three prints of the titles in their libraries; they are distributing 63,686 prints of 28,013 titles (over four million dollars value). The reactions and criticisms of users are also considered by film libraries in their decisions to continue or to withdraw titles. Users, therefore, are the most important single group in film evaluation and selection.

Evaluative criteria or standards of excellence are used consciously or unconsciously by the evaluator in arriving at an estimate of the worth of the film in terms of the purposes which he has in mind. These criteria may have a great deal of specificity or they may be very general: they may be written or not: they may be weighted in terms of their importance, or their relative importance may not be indicated. As Charles F. Hoban, Jr., has said, "The individual in charge of a film library selects films from the total quantity available, and the teacher selects from the library particular films for use. Whenever there is selection of films, there are standards of selection. Sometimes these standards are clear, at other times they are acted upon without recognition: but always there are standards."

Today anyone interested in film evaluation can locate over thirty lists of evaluative criteria, some of the more important of which are Paul Reed's list in Hoban, Hoban and Zisman's *Visualizing the Curriculum* (1937), the American Council on Education's early list in its *Introduction to the Evaluation of Motion Pictures in General*

Education (1939), William H. Hartley's detailed criteria grouped under six major headings in his *Selected Films for American History and Problems* (1940), Hoban's list in *Focus on Learning* (1942), and Edward T. Schofield in EFLA's publication, *Guide for Film Evaluators* (1949).

Among the criteria more generally accepted by the writers in this field and in use today are:

I. Psychological factors

    1. Is the film conducive to audience identification and ego-involvement?

    2. Does the film provide a set which will give direction to behavior and provide incentives which individuals will strive to attain?

    3. Is the main idea in the film developed in a constellation of ideas which are mutually interbehaving and interacting?

    4. Does the film provide for audience participation—covert as well as overt?

    5. Does the film stimulate interest?

II. Technical factors

    1. Is the photographic quality sufficiently satisfactory to enable the audience to see the photographic symbols without undue concentration on the process of seeing?

    2. Is the sound easily intelligible?

    3. Are adequate orientational devices used?

    4. Is the type of pictorial representation appropriate for presentation of the main ideas in the film?

    5. Does the type of sound accompaniment make the greatest possible contribution to developing the explanation and providing emotional tone for the main ideas in the film?

III. Content factors

    1. Are the solution to the problem, the development of certain mental and personality behaviors, and/or the acquisition of skills adequately developed?

    2. Are categorical representations sufficiently supported by differentiating details so that those in the audience will not base their generalizations on stereotypes?

    3. Are any misconceptions likely to be formed because of overcondensation?

4. Are there any serious omissions in the content?
5. How effective are the positive or negative examples?
6. Is the treatment of content effective in terms of the purposes of the film?
7. Are the range of material and the range of appeal to maturity level compatible with using the film at a given grade level for a specified purpose?

IV. General factors
1. Do the component parts of the motion picture complement and supplement each other in such a fashion as to result in a film which gives a total impression of unity and a satisfactory synthesis?
2. Does the film serve a socially desirable and educationally important purpose?

Some educators, interested in improving practices in the evaluation of motion pictures for educational purposes, have gone a step beyond the formulation of lists of criteria and have developed rating scales assigning values—sometimes specific and sometimes general—to the various criteria in an attempt to assist evaluators in being more precise in their evaluations.

Joseph J. Weber's early rating scale, probably the first to be developed, assigned equal ratings of twenty points each to five broad criteria: interest, problem-raising, information, social values, and mechanics. In his instructions to the evaluator, Weber said: "Immediately after seeing the film, reflect in solitude upon its merits in the light of each of the foregoing standards. Assign scores ranging from 0 to 20. Find the total and assign the mark."

Motion picture rating scales have been developed by others—Devereux, Doane, Kirwin, Lemler, and Fitzwater. Numerous specialized rating scales have been developed, outstanding among which are the Training Film Evaluation Form developed by the U.S. Navy, the Film Appraisal Form developed by the Medical Film Institute of the Association of American Medical Colleges, and the Experimental Evaluation Form developed by the Audio-Visual Laboratory, Institute of Adult Education, Teachers College, Columbia University. The use of carefully constructed, specialized, and detailed film evaluation forms tends to serve four primary functions: provide quite complete information on the film, facilitate film selection, improve film use, and improve film production.

The film evaluation form which is probably the most widely used, the best known, and conceded to be the best general film evaluation form is the one developed and distributed by the Educational Film Library Association. Members of EFLA use the form in evaluating films in EFLA's national film evaluation project. Information submitted by members on this form is used as a basis for the contents of EFLA's film catalog cards.

Actually every film is a unity; conversely, many isolable and definable parts constitute a film. Some feel strongly that the film should be judged as a unit; others feel just as strongly that the parts of the film should be judged and that the strength of the film is equal to the strength of its parts—no more, no less. Many researchers interested in the latter approach have completed systematic investigations which help establish the techniques within the film itself.

This facet of film analysis has been dealt with most thoroughly by the Instructional Film Research Program at Pennsylvania State College, sponsored jointly by the U.S. Department of Army and the U.S. Department of Navy. This and other film research is reported in Hoban and van Ormer's *Instructional Film Research 1918-1950*. The studies reported deal with five main processes identified either in the film content or structure which affect the impact of a film on the audience and contribute to its instructional effectiveness: audience involvement; relation of pictures and sound, including verbalization; repetition; rate of development; and orientation and summary.

Other studies in this area include the Yale Motion Picture Research Project's studies on repetition and audience participation sequences incorporated into the film and the U.S. Air Force's Human Resources Research Laboratories' Audio-Visual Research Division studies on variables involved in the production of training films.

It seems to the author that research and progress in the field of utilizing the film evaluative criteria, rating scales, and results of research have not kept pace with the progress in constructing the scales and testing the film variables. Until the present time more than three hundred separate research studies of the effects of motion pictures and bases for determining these effects have been completed. A review of the research reveals a paucity in the area of applying these findings and improving the practicum of film evaluation. "By whom" and "how" these criteria, forms, and research data can best be used is a question which challenges the creative imagination of film users, distributors, and producers. Those who are involved in film

evaluation and selection seem to be so busy doing it that they can find little or no time to analyze, evaluate, and report the success of their practices and procedures. As Stephen Corey says in the October 1953 *Phi Delta Kappan*, "It is not as easy to assume the scientific attitude under the pressures of day-by-day operations of a school as it is to be scientific in the laboratory. But when steps are taken to improve the quality of the research the practitioner engages in as he wrestles with his practical problems, his solutions to these problems will be better ones."

Film users, distributors, and producers must work cooperatively to refine and improve the techniques of film evaluation and to evaluate and predict accurately how well a film will work, with what group or groups it will be effective, and what the outcomes of the film utilization will be.

There have been several attempts to evaluate motion pictures in group situations not only for the purpose of evaluating motion pictures but also for the purpose of improving the skills of the evaluators, testing evaluating instruments, and recommending improvement. One such vanguard film evaluation project was the National Film Evaluation Project initiated by Nelson L. Greene in 1939. Another was the cooperative film evaluation and selection project of the American Council on Education's Committee on Motion Pictures in Education. The project involved 5.500 judgments of teachers using films and 12,000 judgments of students seeing films. The reports were synthesized into descriptive appraisals of the content and usefulness of five hundred of the best films. The Council's *Selected Educational Motion Pictures* (1942), even though outdated in terms of the film titles it contains, still remains an example of good film evaluation and description

A review of the literature and research in the field of film evaluation and selection, a number of years of first-hand experiences in film evaluation and selection, and a study of discernible trends in film evaluation and selection lead the author to conclude that the dozen principles of film evaluation being used most widely in 1954 and most likely to persist until 1983 include:

> 1. All the best educational motion pictures obey certain common principles which can be identified and subsequently applied to other educational motion pictures in the analysis of their educational possibilities.

2. Evaluative criteria, preferably not weighted or arranged as a score card, are helpful in defining the particular strengths and weaknesses of a particular film; but each film is unique, and film evaluators should be alert to discover the unique qualities of each film.

3. Evaluation of motion pictures for educational uses should be based upon an analysis and interpretation of the motion picture in terms of the purposes for which it will be used. Films need not be evaluated initially in terms of the end product of the learning experiences, but can be considered in terms of the progressive levels of experience which lead to the end product.

4. An educational motion picture should be judged as a whole, not merely as the sum of its parts.

5. The number of aspects evaluated should be sufficiently large to provide an adequate interpretation and evaluation.

6. The evaluative criteria and the procedure for evaluation should be the best available, sufficiently varied, and convenient to use.

7. A film evaluation should not be considered as a fixed and completed piece of work. It should be subject to re-evaluation and revision in terms of the findings of research, reported experiences with the film, and the changing times.

8. The considered judgments of competent individuals are essential to evaluation. Objective measurement cannot replace the judgment of teachers, pupils and supervisors.

9. The method of film evaluation should be conceived democratically and should involve active group and individual participation of all affected by or affecting the use of educational motion pictures and qualified to appraise the educational effectiveness of motion pictures.

10. The method of film evaluation should be constantly evaluated, analyzed, and, if need be, modified. It should be designed in terms of the needs and resources of the local program.

11. The film evaluation program should function to provide for the continuous growth of the individuals involved and the raising of standards of educational motion pictures.

12. A purpose for and interest in film evaluation should be inherent in the film evaluation program.

Only when evaluative criteria and film evaluation practices and procedures result in our being able to select the right film for the right person at the right time, or the best film for the largest number at a given time, can we feel that we have reached the goal of effective film evaluation and selection. Toward this end universities and other educational organizations will foster and conduct intensive and systematic research; an increasing number of individuals representing the various interests of the educator and the educand will become involved in film evaluation and selection; there will be increased interorganizational and national cooperation in film evaluation and selection; a greater number of professionally trained full-time personnel will be employed in the field; there will be a greater number and variety of such projects as the Library of Congress Film Catalog Cards, H. W. Wilson's *Educational Film Guide*, and EFLA's film evaluation service; film evaluation will become more specific with additional special interest groups following the precedent of the American Association of Medical Colleges in developing special rating scales and techniques that will serve their particular purposes; and an increasing number of selected bibliographies of films will be prepared as they are now being prepared by such organizations as the National Institute of Mental Health and the National Education Association.

Undoubtedly film evaluators and selectors—be they subject-matter experts, film specialists, teachers and leaders, or students—will continue to recognize the complexity of the problem and will strive to obtain the best possible films in terms of producing the most desirable type of behavior for the greatest number of individuals in our democratic society. Undoubtedly there will be great interaction among the individuals and groups of individuals which will result in an increased ability to analyze and define the explicit and implicit values in films. Undoubtedly, too, film evaluators and selectors will continue to ask Lasswell's classic questions: Who is saying what to whom with what effect?

cataloging

Lucile M. Morsch

DEVELOPMENTS IN THE CATALOGING OF FILM have closely paralleled the development of film libraries and the use of films in public, school, and college libraries. The year 1923 is an appropriate one for the beginning of a survey of these developments because, although there were film programs with showings in public libraries at least ten years earlier, it was in this year that the literature reflects the first suggestion that libraries should concern themselves with the ownership of film collections. William F. Jacob, librarian of the General Electric Company, had recently outlined a plan at a meeting of the New York Library Association whereby "a group of libraries should unite in the ownership of a first-class picture machine and a systematized collection of educational films, the pictures to illustrate courses of study and reading, to be accompanied by collections of appropriate books."[1]

A collection of film cannot be effectively "systematized" without being cataloged. Cataloging intended to be used for systematizing the contents of a film collection is the only kind under consideration in this chapter. Such cataloging will serve as a guide to the content as well as to the titles of the films in a collection.

The first two decades of the period under review, from 1923 to 1943, saw the establishment of a number of the leading film collections, including the Film Library of the Museum of Modern Art. the National Film Library, created as an extension of the British Film Institute, the Canadian National Film Board Library, and the National Archives, and the development of many smaller collections. Few general libraries had film collections during this period. Problems of cataloging films were considered to be more or less unique with the few film libraries, each working out its own system experimentally, until the libraries in schools and colleges were recognized as logical units for handling films. The methods of cataloging and classifying that had been developed for books were found to be applicable to films with only slight modifications.[2]

During the forties, the greatly increased emphasis on audiovisual materials in general, and on films in particular, in libraries of almost every type resulted in wider attention to methods by which the

use of these materials could be stimulated. Activities of the American Library Association, through its Audio-Visual Committee, created in 1940, and later through its Audio-Visual Board, and a film advisory service started in 1947 with funds from the Carnegie Corporation, were largely responsible for quickening the librarians' consciousness of the role that films should play in library service. A grant from the Rockefeller Foundation in 1940 to the Audio-Visual Committee made possible an investigation and study of the relation of educational motion pictures to library services, and resulted in a notable report[3] which called attention to the importance of cataloging films as an essential operation for their wider dissemination. Even libraries that were not planning to use films in their own programs were urged in this report to establish information centers on films that would include, as a basic service, union catalogs of the films available in the community. It was assumed that a library would usually wish to catalog its own film collection on cards and suggested that these cards be filed in the regular book catalog. "This would seem to promise," the report stated, "not only increased use [of the films] but would prevent them from becoming estranged from other materials of learning." In writing this report, Mr. McDonald predicted that libraries might find that a subscription service of printed cards would be useful for information service and for a catalog of their own films.

Before the end of that decade, the number of films owned by school, public, and other libraries had increased greatly. The following figures for the public library field indicate the trend that was taking place. In a 1939 survey, 251 public, county, and state libraries known to be interested in adult education were asked about their use of film. Of the 119 which replied, only four owned films and together they possessed only 203 films.[4] In 1949, Mrs. Patricia O. Blair, film consultant of the American Library Association, reported that 56 public libraries owned 7,292 films.

Since public libraries that own films are still a category of film libraries with relatively small collections, a look at the size of the 2,660 film libraries listed by Seerley Reid and Anita Carpenter in their new directory of 16mm film libraries[5] gives a better idea of the need for cataloging controls if the use of films is to be as effective as that made of printed materials. Of the 2,660 libraries listed, 854 have more than 200 films, 448 have more than 500 films, and 226 have more than 1,000 films. It is obvious that collections of this magnitude must be organized.

Adequate cataloging controls in a film library will enable the librarian to answer quickly whether the library contains a given film, and which film or films will be most useful for any given need. In addition, the librarian should be able to determine whether there is any film in existence which will serve the need when his own collection does not contain such a film. Consequently, it is obvious that each film library may have a stake in the cataloging of all films and that cataloging done for one library should be useful in any other. It follows that a common system of cataloging should be adopted, and that means should be sought to eliminate the repetitious cataloging of the same film in many libraries.

In these respects the cataloging of films is no different from the cataloging of books and other printed materials for which standard methods have been agreed upon for more than half a century. It was logical, therefore, for the Library of Congress, which prints copies of its catalog cards for sale to other institutions and individuals, to announce, when it published its cataloging rules in 1949, its intention to develop and print rules for cataloging motion pictures and film-strips. The printing of cards for films was inaugurated in September 1951, with a preliminary edition of the rules being issued in January 1952.

These rules had been developing in the Library of Congress for several years. The Library's principal experience in the cataloging of films had been with copyright deposits, and the rules drew heavily on that experience. When the U.S. Office of Education was given the assignment of cataloging government films, the Library undertook to print the cards as part of its cooperative cataloging and card distribution program, and Dr. Seerley Reid, Chief of the Office's Visual Education Service, joined in the drafting of the rules. They were submitted in tentative form to librarians, audio-visual specialists, producers, editors, lawyers, and others for advice and comment.

In September 1951 a conference on the problems of film cataloging was held at George Eastman House, Rochester, New York, under the auspices of the FILM COUNCIL OF AMERICA. Thirty-two individuals from the United States and Canada attended this conference. Among the official recommendations of this conference was one commending and endorsing the Library of Congress film cards and rules for cataloging motion pictures, subject only to a few minor changes. Each of the proposed changes was seriously considered by the Library of Congress and all but two were adopted before the rules

were issued. These two were "to include on the card the primary source of the film and the date that this source was determined. This should be stated, 'neg. owned by . . . 19 . . .' " and "to indicate the methods by which films may be secured, such as by rental, loan, and/ or purchase." These proposals were not accepted because the Library of Congress could not attempt to include any data on its cards that were subject to change, and it was subsequently agreed that other means of making availability data accessible should be sought.

The rules, prior to publication, also had the benefit of scrutiny by the Committee on Descriptive Cataloging of the American Library Association's Division of Cataloging and Classification. This committee also made a number of helpful suggestions and later recommended to its parent organization that the rules be adopted by the Association. Use of the rules for a year and a half demonstrated the need for their expansion and for a number of minor modifications. Accordingly, the Second Preliminary Edition was issued in May 1953.[6]

The cards for films that are printed by the Library of Congress are so designed as to permit their inclusion in a library's general dictionary catalog, but can be used equally well, of course, in a catalog limited to films. Each film is entered under the title under which it is released, followed by the explanatory phrase, "Motion picture" or "Filmstrip," printed in italics and enclosed within parentheses. If the title under which the film is released is different from that of the original release, an added entry is made for the original title, if available, and for any English title by which it is known. Added entries are also made for the subject or subjects with which the film as a whole deals (the headings being chosen from the *Subject headings used in the dictionary catalogs of the Library of Congress*[7]) and for other titles, etc., according to the following specifications:

- a. Author and title of a published work upon which a film is based or with which it is correlated.
- b. The individual, company, institution, or organization responsible for the film's coming into existence.
- c. Releasing agent in the U.S. For films of Canadian origin and/ or distribution, releasing agents in the U.S. and in Canada when both are named.
- d. Alternative titles or, when necessary, distinctive portions of titles.
- e. Titles of separate parts, if important and not separately cataloged.

f. Titles of previously issued versions, if important.

g. Series titles, if important.

The entries indicated above were considered appropriate to the normal reference, bibliographic, and service requirements of a general film collection, but it was recognized that some film libraries might need many more entries, both for subjects and for the persons or firms involved in the production. These libraries can purchase extra copies of the printed cards to use for such additional entries.

The descriptive information about each film which is included on the printed cards in addition to the title, in its various forms as noted above, consists of the following:

1. The name of the individual, company, institution, or organization responsible for the film's coming into existence.

2. The city or country in which the main office of a foreign producing company is located.

3. The name of the individual, company, institution, or organization making the film (*i.e.*, photographing, editing, and sound-recording it) when this is not the same as (a) above.

4. U.S. and Canadian releasing agents, under certain circumstances.

5. Date of release.

6. Date of production when significantly different from the date of release.

7. Length, in terms of running time or number of frames (filmstrips).

8. Specification of whether the film is sound or silent.

9. Indication of color, sepia, or black-and-white.

10. Width in millimeters.

11. Note of any factors which indicate that special equipment is required for projection.

12. Specification of the color process or other physical features.

13. Relationship of the film to previously or simultaneously released versions or to other film material designed for use with it.

14. Note of significant footage taken from another picture.

15. Note of any materials accompanying and designed to be used with the film, such as teachers' manuals.

16. The source of the film if it is known to be based upon a published work, such as a novel or a musical composition, upon real or fictitious characters, etc.

17. An objective summary of the content of the film from a subject standpoint, including, if applicable, the theme and setting, manner of presentation, pertinent information about prominent people and groups and significant places, and, in certain cases, the particular audience for which the film is appropriate or restricted.
18. Credits: producer, director, writers of the story, screenplay, script, adaptation or narration, narrator or commentator, collaborating authority, creators of animation.
19. Individuals responsible for music, photographer or cameraman, film editor.
20. Cast: principal actors and actresses.
21. Dewey Decimal Classification number.

During the first two years of its film cataloging service, the Library of Congress printed cards for approximately 9,800 motion pictures and filmstrips. This was made possible by the generous cooperation of many individuals and organizations. Chief of these was Dr. Seerley Reid, who contributed copy for printing cards for all the U.S. government films that were cataloged in the Visual Education Service of the Office of Education; the Canadian Library Association, which served as a collecting point for information about Canadian films; and the Medical Audio-Visual Institute of the Association of American Medical Colleges, which made a remarkable effort to insure that all medical films were adequately cataloged by stimulating and coordinating contributions from producers in this field.

Except for the films deposited for copyright in the Library of Congress, which were cataloged by the Copyright Office, the program depended entirely upon cooperative effort of film producers. Information necessary for printing the catalog cards was received from some seventy producers who filled out form "data sheets" providing the details. This information was put into catalog entry form at the Library of Congress, where the added entries, subject headings, and Decimal Classification numbers were supplied, and the cards printed and distributed. Information about the card distribution service may be obtained from the Card Division, Library of Congress.

A word should be added about the use of classification numbers in film cataloging, since this is a subject on which opinion has been divided. Some librarians who think of classification only as a device for arranging materials by subject on a library's shelves have feared that such arrangement would be encouraged by the appearance of

decimal numbers assigned to films. Others have urged the use of the numbers for the contribution they make in indicating the subject of the films and in providing a device by which the cards themselves can be arranged in subject order. Anyone even vaguely familiar with the Decimal Classification can see the potentialities of a catalog so arranged to supplement a dictionary catalog containing specific subject entries in alphabetical order.

In addition to making catalog cards available, the Library of Congress publishes photographic reproductions of its cards for films in a separately issued section of the *Library of Congress Catalog*. The *Films* section is issued quarterly, with the fourth number each year being an annual cumulation. Each issue contains an alphabetical list of entries, a name index, and a subject index.

It would seem safe to predict that the pattern for the cataloging of films that has been gradually evolving through the last thirty years will continue to develop along the same general lines for the next thirty. Film librarians have cautiously applied to cataloging in this field methods and techniques that had been used successfully for other materials, modifying them as necessary. The experimental period seems to be over, although it will always be necessary to make changes when experience demonstrates that improvements can be made and to provide for new developments in the film industry and new categories of film users.

The next step is to develop film cataloging on an international basis. Recent interest in this on the part of the United Nations Educational, Scientific and Cultural Organization gives reason for the hope that international agreement may be obtained on techniques for film cataloging to the end that the work done in one country may be available to other countries throughout the world and the interchange of films be greatly facilitated. At the Sixth Session of the General Conference of UNESCO, in 1951, a resolution was adopted "to maintain, in cooperation with Member States and appropriate international organizations, a clearing house for the collection, dissemination and exchange of information on questions pertaining to the improvement of the means and techniques of communication and to the international free flow of information, as well as on the special use of the means of communication for educational, scientific and cultural purposes." This resolution led to the conclusion that full use of the world's resources in educational films and filmstrips is hampered by the lack of an efficient system of disseminating information about available

films and by the absence of evaluation, a problem all the more impor-
tant because many technically underdeveloped countries which wish
to make use of audio-visual techniques for educational purposes are
not themselves producers or are not in a position to produce a sufficient
number of films and therefore rely upon the resources of the chief
producing countries.

In order to remedy this situation, UNESCO set out to establish
a standard system of "indexing, cataloguing, carding and evaluating
educational films for adoption and application by Member States."
To this end the United Kingdom and the United States were asked
to organize meetings in their respective countries to achieve coordina-
tion at the national level, after which it was assumed that agreement
on a standard system could be reached. Views of individuals in other   ·
countries would also be obtained, as well as those of a number of
international organizations such as the International Federation of
Documentation, the International Federation of Library Associations,
the International Standards Association, and the International Scien-
tific Film Association. These meetings were held, respectively, in
February 1953 in London and in May 1953 in Washington under
the auspices of the national commissions for UNESCO. There was
agreement on all major points.

A basic issue was that of evaluation and the provision of infor-
mation telling where and how the films can be obtained. It was agreed
that three types of information about a film are required: the descrip-
tive information of the kind included on the Library of Congress cards,
evaluations, and information relating to availability. It was also
agreed that no attempt should be made to provide a single catalog card
that would present all this information. The idea of a three-card
system was approved; the first card would record the descriptive data
including a summary of content, the information being limited to
data of a permanent nature; the second card would provide a critical
evaluation; the third would give the availability data. All three cards
should be so designed that they could be interfiled in a single catalog.

The conference in Washington recommended that the basic
card be the first card and that the rules for cataloging films in the
Library of Congress and in the British Film Institute be used in its
preparation, any differences in the two sets of rules to be resolved
between the two institutions. It was the consensus of this meeting
that the Library of Congress rules should be considered to represent
current practice in the United States.

This conference was less specific in its recommendations for the form of the other two cards and in its suggestions for getting their preparation and dissemination established. It arrived at the opinion that the status of appraisal and evaluation was such that an internationally acceptable manual was needed to establish standards, and that a prerequisite to that was a manual that is applicable on a national basis. It accepted, in principle, a draft film appraisal information form and a form for an availability card.[8]

As thoughtful recommendations, these may well indicate the cataloging of the future. At least, they serve to point up the needs at the present time for cataloging that does more than control a given film collection; it needs to make the world's resources in this field known to every film user. Perhaps by 1983 we shall have such a system perfected and operating.

NOTES

1. Asa Wynkoop, "The library and moving pictures," *New York Libraries*, VIII (1923), 204-205.

2. Mary U. Rothrock, "Libraries and educational films," *ALA Bulletin*, XXXIV (March 1940), 169-173.

3. Gerald D. McDonald, *Educational motion pictures and libraries* (Chicago: American Library Association, 1942). Pp. 183.

4. Rothrock, *op. cit.*

5. U.S. Office of Education, Visual Education Service, *A directory of 2660 16mm film libraries* (Washington: Government Printing Office, 1953). (Office of Education Bulletin 1953, No. 7.)

6. U.S. Library of Congress, Descriptive Cataloging Division, *Rules for Descriptive Cataloging in the Library of Congress: motion pictures and filmstrips* (2d prelim. ed.; Washington: Government Printing Office, 1953). Pp. 18.

7. ———, *Subject headings used in the dictionary catalogs of the Library of Congress* (5th ed.; Washington: Government Printing Office, 1948). Pp. 1204 and supplements (1948-53).

8. Summary Report of Conference on International Standards for Film Cataloging (Washington, 1953). Pp. 34.

audience research

Nicholas Rose

THE LAST TWO DECADES have seen a tremendous growth in the application of systematic procedures to the analysis of the effects of motion pictures. The use of films as educational and propaganda devices has led many workers to inquire into the factors which influence their effectiveness. Great impetus was given to audience research as a result of the extensive use of films by the Armed Services during World War II. Extensive studies of film effects were performed by the Research Branch of the Information and Education Division of the U.S. Army. Much film research is supported by the Armed Forces, both by in-service organizations and by contract research in the universities. The prospect of even wider use of films for educational and commercial television seems likely to increase interest and intensify the need for systematic knowledge of audience reactions to films.

Research is a problem-solving technique; but before attempting to describe the methods of research, it is necessary to examine the problems. Because they perform the functions of communication, films may be examined profitably from the standpoint of communication theory.

Four concepts are necessary to describe the general case of communication: (1) A communication must have content; that is, it must be *about* something; in the case of films this is contained in the visuals, the commentary, or the dialogue. (2) A communication must have intent, that is, it must have a purpose in mind; this purpose may be, but need not necessarily be, audience-oriented. In the case of films, this intent is usually to inform, to persuade, to engender or alter attitudes, or to entertain. (3) A communication must have an audience, which in this case will be referred to as an interpreter. (4) A communication always occurs in some setting or situation which is more than the physical surroundings of the theater, classroom, or private home in which films are shown. Setting includes the psychological climate, or the factors which influence the way in which the audience perceives the communication and the cultural forces operating on the persons who make and use films.

These concepts are not completely separable, and it is not

possible to consider any of them in isolation; for example, the intent of a film maker is an important determiner of the content of his film. Between intent and content is a two-way interaction: the communicator affects the content and in turn is affected by it. This interaction is observed in simple form when a storyteller laughs at the joke he tells.

The relation between the interpreter (audience) and content is also a two-way interaction: the effect of the content on the audience is quite apparent, and by the manner in which they view a film the audience affects the content. This is done by the selection exercised in emphasizing certain aspects of a film to the exclusion of others. In simplified terms this is suggested by difference in perception of a simple object by different interpreters: to a hungry man an apple is something to be eaten, to an angry man it is a missile to be thrown.

With these four concepts in mind—intent, content, interpreter, and situation—the conditions can be specified in which communication is said to occur. These conditions are fulfilled, and communication occurs, when the symbols used in the content have the same meaning to the interpreter as to the communicator, that is, when the intent of the communicator is made clear to the interpreter.

Meaning, as it is used in this sense, is not that of the strict semantic discipline which demands a referent for each symbol but rather that of the psychologist. The concept of "meaning," as it occurs in communication theory, has its origin when an immediately present symbol is used to represent something not immediately present.

These theoretical considerations can serve as a guide, indicating the areas of the problems of audience research in the larger field of communication. When we speak of an audience we confine ourselves, by implication, to that part of the generalized communication problem which deals with the interpreter.

Ultimately, all aspects of communication contain variables which influence the effects of a film on an audience, and, if it is to contain scientific validity, film research must deal with all of these. The largest problems of audience research center around the methods of observing and measuring audience reactions; it is the purpose of this chapter to describe some of the methods and devices that have been developed to measure the effects of motion pictures and to indicate their advantages and disadvantages.

In considering the role of audience research in the history of

the 16mm film, it is of importance to consider a basic change in the point of view regarding the audience. An early and widely held notion of the audience assumed that it consisted of a large amorphous mass of people who responded in an undifferentiated way to motion picture films. This view, not unlike the notion of the mass mind concept in early sociological studies, further assumed that the audience responded to the motion pictures in a passive way. Pictures on the screen became pictures in their minds, always maintaining a one-to-one relationship between what was on the screen and what the audience responded to.

This simple notion of the audience as a passive recorder has gradually though not completely given way to a more complex viewpoint. Research reveals that the audience, far from being a passive recorder of the stimulus materials on the screen, reacts not only *to* but *upon* the materials presented to them. That is to say, they interpret films according to their psychological predispositions, needs, motivations, and social values. Thus, an audience member is no longer considered to be a passive recipient of what passes before him on the screen but rather an active interpreter who selects those aspects of a film which are meaningful to him and perceives them in terms of his experience and disposition.

A distinction must be made between two types of audience film research. One type of research evaluates a single film or a class of films in terms of the stated purpose of the film. This method of investigation compares the *intended* effects of a film, derived either from explicit statements made by the film's producer or by an analysis of the film's content, with the *actual* effects demonstrated in the behavior of the audience.

A second type of film research concerns the investigation and isolation of variables by controlled variation within any one of the four classes of events described. In either kind of investigation, measurement involves the assessment of changes in knowledge, opinion, or behavior. The adequacy of the research depends upon the representativeness of the sample audience, the representativeness of the conditions of testing, and the validity of the measuring instruments.

Scientific film studies have as one of their objectives the statement of principle with the widest possible generality. It is important to bear in mind that the results of the evaluation of a film are not generalizable to other films; definitive statements can be

made only within the context of the specific evaluation situation. The same limitations apply to studies in which isolation and control of specific variables are concerned. For example, if certain animation techniques are shown to be effective in a specific film, one cannot say that animation would be equally effective in all films. This finding would have to be confirmed with a variety of films under a variety of conditions before such a general conclusion would be warranted.

It will be recalled that the evaluation of a film is a comparison between the intended and actual effects. If, however, a film is evaluated upon completion and found to fail in its intended objectives, it is usually costly and/or impractical to correct the finished product. Much interest has developed regarding the pretesting of a film at the story-board or rough-cut stage. In this procedure, modification of the film at those points which are misunderstood or not understood at all can be effected without undue expense or difficulty. In order for such pretesting to be valid, the test audience must of course be a representative sample of the intended audience of the film.

There are, of course, many ways in which the effects of films can be measured, the appropriateness of each method depending in large part upon the particular aims to be investigated. In Hollywood feature films, for instance, the generally accepted criterion of film effectiveness is the "box office" or the number of people who attend the film. For this criterion the most relevant features of the audience's reaction to the film would probably be the interest it evokes and other factors which might influence subsequent attendance at the theater. In educational or training films, on the other hand, the relevant effect is the amount learned, as measured by an appropriate instrument at some point after the audience has seen the film. Despite the differences in kinds of effects sought in these instances, it is probable that the immediate behavioral responses of the audience during the film showing serve as some kind of intervening variable for predicting or understanding the subsequent effects of the film upon the audience.

There are two general types of measurement of audience reaction: overt and covert. The overt reactions are those which can be seen by an observer; covert reactions are those which cannot be observed directly.

The commonplace fact that a discrepancy exists between what men say and what they do and feel is the locus of a major weakness of the questionnaire method of assessing reactions. In terms of

present-day film research, however, the questionnaire stands as the
most practical and serviceable instrument for obtaining information
about covert reactions.

The term *questionnaire* is used here to refer to all types of
paper-and-pencil tests which are used as measuring instruments.
Their essential characteristic is the use of questions or problems, in
verbal or graphic form, to be answered by the respondent according
to his own attitudes or reactions.

The classical method for experiments in films is the before-
after design; briefly. this involves testing an audience before it sees
a film and again after it has seen the film. Any difference in the
two tests is attributed to changes brought about by the film. This
procedure commits the serious methodological error of biasing the
audience toward the film: that is. the measure is distorted by the
process of measurement. A method which circumvents this problem
is the after-only design which makes use of equated groups. One
group completes a questionnaire before seeing the film, to serve as
a base line for determining the effects of the film on the other group,
which receives the same questionnaire after seeing the film.

Each procedure has certain advantages, and the selection of
one or the other depends on the kind of analysis to be made, the
film under consideration, the type of results sought, and the char-
acteristics of the audience tested.

It has been pointed out that the method by which the effects
of a film are measured is determined by the particular hypothesis
of the investigator. Depth interviews, recorded on magnetic tape.
are effective for certain types of investigations. Blumer, in one of
the Payne Fund studies.[1] used the autobiography technique in at-
tempting to explore the effects of movies upon the attitudes and
behavior of children and young adults. He collected 1,800 auto-
biographies from college and high school students in the form of
autobiographical reports written especially for the study. The task
of these subjects was to attempt to trace the effects of movies on their
own ideas and actions. Blumer also used detailed interviews and
direct questionnaire methods to assess the effects of movies upon
grade school children. Although significant relationships were found
between movies and their influence upon children and young adults.
this study contains sampling errors and suffers from failure to
control certain other factors which may have influenced his subjects.

For an extensive discussion of the problems regarding film

effects measurement, the reader is referred to the report, in book form, of the studies performed by the Indoctrination and Education Division of the U.S. Army: *Experiments in Mass Communication*, by Hovland, Lumsdaine and Sheffield.

The techniques described below are those which measure not only overt responses but also the proximal or immediate responses to the film. In other words, they measure responses of the audience *at the time* the film is being viewed.

As part of the Payne studies conducted in 1933, Dysinger and Ruckmick[2] employed various psychological testing instruments to measure the "emotional" reactions of an audience composed of children and adults. A basic assumption underlying their technique is that emotional responses have measurable physiological concomitants, such as variations in the electrical conductivity of the skin and the pulse rate. The specific procedure by Dysinger and Ruckmick was developed in earlier studies of fear response which utilized these two physiological indices of emotional reaction. Pulse rate was recorded by use of a "pneumocardiograph" strapped to the wrist of the subject; the other index, galvanic skin response, required that the subject dip the first and third fingers of his left hand into a liquid which served as an electrode during the test episodes of the film. Such apparatus obviously could not be employed without the subject's awareness that his reactions were being investigated—a potentially serious objection to any interpretation of the results as "natural" or "typical" for film theater audiences.

Dysinger and Ruckmick's film reaction study involved the viewing by the subjects of selected films (a comedy, *Hop to It, Bell Hop*, and a more serious film, *Feast of Ishtar*) which contained fear-inducing as well as romantic or erotic scenes. The main phase of experimental observation in the research, following a preparatory phase in the laboratory, was conducted in a commercial theater, and experiments were confined to matinee showings to minimize the presence of other theater patrons. The subjects ranged in age from six years to adulthood. The authors reported results, after examining response measures from both films, indicating greater emotional reactions among the younger subjects than among the older children and adults. To account for this difference, Dysinger and Ruckmick advanced the concept of "adult discount" and suggested that children are less able to maintain their perspective and tend to perceive the film situation as being real, while adults take advantage of their

greater familiarity with the situation to distinguish between real and imaginary incidents.

In 1947 Cirlin and Peterman[3] reported a study employing what they called a "Cirlin Reactograph," a modification of the so-called radio "program analyzer" used by Lazarsfeld and Stanton, to measure the response of a selected audience to a motion picture. The instrument is basically a polygraph which records on a moving tape the responses of each audience member when he presses either of two buttons to which he has access. When the viewer wishes to indicate approval of what he sees on the screen he presses the "like" button; to express disapproval he presses the other. According to Cirlin and Peterman, this procedure was used for the practical purpose of aiding in the cutting and editing of a film prior to release.

The kind of conclusions arrived at by these authors can be represented by the following quotation in which they state that their technique reveals ". . . parts of the film most liked; actors or characterizations that were especially liked or disliked; parts most disliked; situations that antagonize a segment of the, audience; the characteristics of any particular segment of the audience which either liked or disliked a specific portion of the film; . . . scenes and sequences that were considered too long; . . . sequences that built up audience acceptance gradually. . . ." [4]

A more explicit and well-documented account of the use of the "program analyzer" method is contained in the account of the studies performed by Hovland, Lumsdaine and Sheffield for the Research Branch of the Information and Education Division of the U.S. Army during World War II.[5] The equipment incorporated a polygraph similar to that used by Cirlin and Peterman, which recorded simultaneously the responses of twenty selected members of a larger audience. This experiment was placed in the setting of a full theater in the belief that the reaction of an audience depends in part upon its size. With this device records are obtained in such a way that the investigator may identify individual members of the audience; records obtained in this way permit detailed statistical analysis and the preparation of questions which deal with specific reasons for an individual's response.

Difficulty was encountered in the standardization of responses, the instructions given the subjects, and misunderstandings concerning the manner in which the buttons were to be used. In one of the films tested, the action on the screen involved enemy soldiers; a

strong tendency was noted for the subjects to press the dislike button when they intended merely to indicate antipathy toward the enemy rather than dislike of seeing the pictures about the enemy. Since only the latter basis was relevant for the purposes of the study, precautionary instructions were devised to try to insure that dislike indicated disapproval of the film, not of the referents depicted. A second difficulty, for which no complete solution was found, was the tendency of individuals to become so engrossed in the film that they forgot about their push buttons. Some reduction in these kinds of errors was felt to have been made by authors of the above wartime studies by improving the introductory instructions.[6]

Of both methodological and potential theoretical interest in these studies was the discrepancy found between the immediate push-button responses and answers to subsequent questionnaires about the picture. An example given by the authors was in the reaction to a comic cartoon (entitled *Snafu*) as compared with other film episodes. Although the push-button reaction indicated the highest relative interest in the cartoon, questionnaire responses subsequently revealed it as being ranked only third. The authors point out that this difference in judgment may be due to a different frame of reference for the different methods of asking the question, that is, they point to a possible explanatory factor underlying the difference in terms of the words used in the instructions. In the push-button section, *like* and *dislike* were stressed as key expressions, while in the questionnaire the subjects were asked to rank the episodes in terms of *interest*. *The* authors suggest that part of the discrepancy in the two responses may have occurred because of certain connotations of these phrases; in the case of "like" and "dislike," enjoyment is connoted, whereas in the term "interesting," some measure of utility is connoted.

A similar device for audience measurement, developed by the Instructional Film Research Unit at Pennsylvania State College in cooperation with the U.S. Navy Special Devices Center, is the classroom communicator.[7] This is an electronic device which automatically and immediately indicates and totals the responses of an audience to questions posed during or at the end of a film. These results are made known to the class as well as to the instructor. Each of the forty response stations has five alternative positions that the respondent may select in response to the particular communication under study. In addition to totaling and indicating the nature of responses

to questions, a permanent record may be made on a unit termed the "film analyzer polygraph."

Some of the problems which lend themselves to investigation using the classroom communicator and planned by the Instructional Film Unit are the effects on learning of "immediate knowledge of results"; study of various methods of "reinforcing" correct responses and "extinguishing" incorrect responses; exploration of the classroom communicator as a motivational device by promoting involvement of the subjects in the instructional program; and testing the possibilities of social facilitation of learning through group cooperation and competition.

Another method which shows considerable promise for audience observation and measurement is the use of infrared photographic techniques. This method has an important advantage in that it permits the observation of an audience without its awareness that it is being observed. In other words, as a device used for measurement, it does not affect the thing being measured.

This method was first employed by the author to study audience reaction to a commercial film in 1949.[8] One hundred and fifty persons, selected according to occupations represented in the film, were invited to attend a studio preview of the Universal-International picture *The Life of Riley*. Infrared photographs were taken of the audience at fifty-seven points in the film when the audience laughed. These points had been previously selected on the basis of previous showings. Three judges examined, independently, separate prints of the fifty-seven photographs of the audience and made judgments of which persons were laughing at each scene. Analysis of the data showed good agreement between two judges and indicated that this method of audience reaction measurement and observation is highly reliable. A wide range of audience responses to the film was displayed; variance of scores based on reactions to different scenes demonstrated the presence of systematic factors in the determination of the audience responses to specific scenes. Audience response to film themes also suggested that certain social-personal needs affect the sensitivity of the audience toward certain stimulus aspects of the film. The follow-up field interviews of twenty-three selected members of the audience revealed definite relationships between the immediate reactions to the film, as photographed by an infrared camera, and the later recall of its content.

Subsequent to the development of this still infrared photographic procedure, the author and associates at the Human Re-

sources Research Laboratory, U.S. Air Force, developed methods whereby infrared motion pictures could be used to study audience behavior. The infrared procedure, along with other measurement devices, was utilized in a mobile theater unit designed for research on the effects of rest pauses during the viewing of an Air Force training film.[9]

This application of infrared motion picture procedure concerned the recording of certain proximal responses of the audience as they viewed a training film; specific responses observed were "attentiveness," restlessness, and sleep. A significant relationship was found between audience attention and learning when a rest pause was employed.

The infrared motion picture photographic technique is a complicated and costly process; the amount of data gathered and the technical problems of analysis create difficulties which are extensive but not insurmountable. Photographing an individual while he is watching a film is not a sufficient basis to guarantee the obtaining of relevant data. There must be unambiguous and clearly defined units of description for classifying the stream of events called audience behavior; these empirical units of description must be related systematically to the psychological factors or mental processes which make up the pattern of individual responses to the stimulus films.

Recent developments in both the electronic and methodological aspects of the GSR (Galvanic Skin Response), sometimes called the PGR or psychogalvanic response, make it a more feasible instrument for the measurement of audience reactions. Relatively convenient electrodes which are attached quickly to the tips of two fingers, plus improved recording devices, make it possible to tabulate the mass galvanic reactions of an audience at one sitting and on one record. If desirable, the audience can be split into groups and the recordings from each section compared with the other.

It has been determined experimentally that the body skin resistance is lowered by the presentation of emotionally structured stimuli.[10] It can be assumed that the motion picture seeks to stimulate the audience to live the story or pay strict attention to the material presented; thus, the GSR can be taken as an indicator of the emotional involvement and attentiveness of the audience to the picture. If the record is run synchronously with the action in the film, then the parts which have high and low involvement can be determined.

A significant criticism of this instrument is that one cannot

determine from the responses themselves what particular emotion is taking place, only that the person is being stimulated in some manner. However, the use of this measuring instrument in conjunction with others should prove a fruitful procedure for audience reaction analysis.

Early experiments on the effect of motion pictures involved comparisons between films and lectures, films and demonstrations, etc.; the present trend in such research is toward isolation of specific variables in film content or methods of presentation. Three considerations are likely to influence the course of film research in the future: economics, techniques for measurement of behavior, and development of theories of communication.

Economically, audience research turns out to be a costly enterprise. A team of highly skilled technicians is required to deal with the problems encountered in the production of experimental and control film versions and the interpretation of data obtained from their use. The support of research foundations, institutions, and business organizations seems necessary to maintain a fruitful program of research.

Techniques for the measurement of behavior are constantly being refined and limitations on progress in this field correspondingly reduced. In the final analysis, films are made for people, and observation of their behavior is the only sure criterion by which the producer or user of films may judge the usefulness of his product.

The development of a general theory of communication is a necessary prerequisite to understanding and interpreting the results obtained from any method of audience research. The adequacy of the general theory of communication under which audience research is interpreted limits the extent to which it will be possible to predict and control the reactions of film audiences, and only through the use of general theories can the facts of communication be explained on a sufficiently wide basis.

Although the advent of television has created problems for the Hollywood motion picture industry by shifting the economic base for the support of films, it has at the same time created an even greater market for them. It is safe to say that films bear the same relationship to television as records do to radio; therefore the future of film audience research seems optimistic. Both the increasing cost as well as the need for films for heretofore undreamed of purposes will raise problems that cannot be solved without systematic research.

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appendix A

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FILM COUNCIL OF AMERICA is a nonprofit educational organization whose purpose is to promote the use of motion pictures as well as other audio-visual materials, primarily on the adult education level. Serving as a clearing house of information for 29 national organizations having 24,000 local organizational groups representing 28,000,-000 members, the FCA seeks to make America audio-visual minded. FCA works with film producers, sponsors, distributors, national organizations, local film councils, and community program planners. It is supported by contributions from these groups as well as by grants from leading foundations. Its program implements these basic ideas:

1. To provide a meeting place for producers, distributors, and users of the motion picture medium.

2. To develop the use of educational and informational films by "bringing the product closer to the consumer" in areas where films have been used little or not at all.

3. To correlate discussion materials with films for use by educational discussion groups on national and international problems.

4. To undertake research on films available for use on television.

5. To interchange information about the motion picture field and service the 28 million individuals reached by the affiliate, constituent, and sustaining members.

6. To aid any individual or group in the utilization of audio-visual materials.

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